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Structure and Technique of the Variation Genre in Selected Violin Sonatas of Corelli, Locatelli and Tartini

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by

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Treatise

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Doctor of Musical Arts

The University of Texas at Austin
December, 2006

Dedication

I dedicate this treatise to my family, whose love, support, and patience have been invaluable.

Acknowledgements

I deeply thank my supervisor, Dr. Andrew Dell'Antonio, for his encouraging help, guidance, consideration, and my teacher, Dr. Eugene Gratovich, for his great inspiration. And I also thank all my committee, Professor Vincent Frittelli, Professor Satoko Sandy Yamamoto, Professor Edward Pearsall, and Dr. Thomas O'Hare. I must also thank my colleagues at The University of Texas at Austin, especially friend and Editor Leah Hesla and my friend Sunhwa Park. Finally, I thank from the bottom of my heart my parents, Soonchul Kwon, Jungyoon Kim and my sister Yongjoo Kwon for their invaluable love. Without their support and love, it would have been almost impossible for me to survive during one of the most difficult phases of my life.

Structure and Technique of the Variation Genre in Selected Violin Sonatas of Corelli, Locatelli and Tartini

Publication No._____

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The University of Texas at Austin, 2006

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The genre of the variation has been developed a great deal since the first one was published in the sixteenth century. Because a variation's theme is not typically long, and because it is repeated in different guises many times, it is most important for the composer to create as rich as possible a work by fully exploiting a passage's potential for rhythmic and melodic variation, as well as the capabilities of the instrument for which it is written. The variation process and form became important in European music in the seventeenth and eighteenth centuries, especially in the violin repertory, with the greatly improved quality of violin-making at that time. In Italy, composers who were also violinists wrote many variations for strings from the later seventeenth to the eighteenth century. Arcangelo Corelli's pieces are representative of variation sets, and his pupils, Pietro Antonio Locatelli and Giuseppe Tartini, also composed variations.

This treatise compares variations by these seventeenth and early eighteenth century composers. In comparing these examples, the character of each composer's style of variation can be analyzed and discussed. This treatise also focuses on the technical challenges of the violin variation of Corelli's La Folia, Locatelli's Op.6 and 8, and Tartini's Op.1 and 5.

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Introduction

Variation technique is a process where material is repeated several or many times with alterations. The theme can be repeated in the bass and melody line and changed with harmonic progression and structure. This variation process became important in western music literature and violin repertory.

In Italy, especially, composers wrote many variations for strings from the seventeenth to the eighteenth century. Corelli's pieces are representative of variation sets, and many other composers wrote variations based on Corelli's melodies.[1] Corelli composed the La Folia, a single and whole work. After Corelli, Locatelli established a tradition of having a set of variations as the last movement of a sonata, and Tartini followed this tradition. With Corelli's La Folia, there is an unusual structure between the soprano and bass lines. The most interesting and significant aspect of this work is the interaction between the violin part and the bass line. Corelli put the variation in the bass line as well as in the melody. Locatelli and Tartini repeat the exact same bass line and vary only the soprano voice.

From the viewpoint of the performer, many violin techniques developed to elaborate the repeated theme melody, harmony and structure. As a concrete example, Corelli did not use higher than third position in La Folia. For this reason, although the piece looks simple and easy, there are still technical challenges to a modern performer. In

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1 Michael Talbot, "Corelli, Arcangelo, §4: Reputation and Influence," *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie and J. Tyrrell, 2nd ed. (New York: Grove's Dictionaries Inc., 2001), iv: 459-460.

the case of the Locatelli sonata that we discuss in this paper, there are many arpeggios in high positions, and double stops with slurred staccato. In our Tartini sonata, there are longer slurred staccatos and many rhythmic varieties and various difficult trills. The technical challenges in Locatelli's and Tartini's pieces, while different from these in Corelli's, also demand a great deal of the performer.

This essay aims to give a guideline to understand and to play these pieces as following. This treatise covers these seventeenth and early eighteenth century composers' variations. We will compare Corelli's sonata op.5 no.12, Locatelli's Op.6 Nos. 1 and 6, and Op.8 No. 6, and Tartini's Op. 1 No. 12 and Op. 5 No. 6. The variation genre was chosen as a focus because variations raise many kinds of technical issues, which allow a performer to understand and develop instrumental technique: composers, especially in the baroque period, generally wrote variations that built complex musical and technical changes from a simple theme. The reason for choosing Italian Baroque composers among many other countries' composers and periods is that the Baroque era was the "Golden Age" for the Violin, both in terms of instrumental construction and in terms of improvements in technique, especially in Italy. Corelli's La Folia is the only variation within his sonatas for solo violin and basso continuo. This piece has unusual structure between the soprano and bass and it is a very helpful piece, especially for studying Corelli's bowing technique. Both Locatelli and Tartini wrote many variations within their sonatas, as we shall see below. The examples mentioned above were chosen because they provide especially elaborate and thorough examples of the technical difficulties with which these composers challenge the violinist, and understanding and mastering these techniques will certainly improve a performer's technique. By comparing these examples,

the character of each composer's style of variation can be analyzed and discussed. We will also discuss how the violinist can make musical sense of what may be incorrectly understood as nothing more than a series of technical hurdles. This treatise also focuses on development of performance skill of the violin variation after Corelli's sonata op.5 and the technical challenges of the seventeenth and early eighteenth century variation, and provides suggestions on how to perform difficult technical features appearing in these variations easily and effectively. It will begin with a brief historical review of variation until the later seventeenth century and a brief history of Folia. Each chapter examines each composer's method of the selected variation pieces and discusses difficult violin techniques in each piece. By shedding light on the differences in structure, voicing, and technique of these three pieces, we hope not only to inform the violinist of what is in store for him or her in terms of performance, but also to make the performer aware of these excelent works, and allow him or her to discover the different ways composers have explored the variation form.

Chapter I

Variation is a technique and form where material is repeated several or many times with alternations. The variation has been developed greatly since it was born in the sixteenth century. According to Elaine Sisman in *The New Grove Dictionary for Music and Musicians*, sets of variations appeared for the first time in the sixteenth century, and the earliest published sets of variations appeared in Spanish works for vihuela *Delphin de musica* (1538) by Luis de Narvaez (1526-1549).[2] In Spain, composer and organist Antonio de Cabezon (c. 1510-1566) was the first master of the keyboard variation. Also, in his four-voice polyphonic settings, "constant-melody technique[3] is often present, sometimes with the theme melody lightly coloured."[4] In England, in the later sixteenth and early seventeenth century, composers for keyboards wrote many of variations on dances and popular tunes. They were later known as the "English Virginalists." William Byrd, John Bull, Orlando Gibbons, and Thomas Tomkins are representative composers.[5]

In the early seventeenth century, Organist J.P. Sweelinck (1562-1621) and his

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2 All history of Variation is based on *The New Grove Dictionary of Music and Musicians*.
Elaine Sisman, "Variation, §5: The 16th century," *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie and J. Tyrrell, 2nd ed. (New York: Grove's Dictionaries Inc., 2001), xxvi: 292.

3 According to *The New Harvard Dictionary of Music*, the Constant-melody variation is one of the variation types. "The theme's melody remains the same and, although usually retained in the highest voice, may move from voice to voice and be reharmonized as well. This type is sometimes referred to as cantus firmus variation, but its appearance as late as the 19th century discourages the use of the older form." Elaine Sisman, "Variation," *The New Harvard Dictionary of Music*, 4th ed. (Cambridge: The Belknap Press of Harvard University, 1003), 939.

4 Elaine Sisman, "Variation, §5: The 16th century," *The New Grove Dictionary of Music and Musicians* xxvi: 292.

5 Ibid, 291.

pupils composed many variations based on both secular song and chorales; the melody of the chorale is consistent with the constant-melody technique in a contrapuntal setting. "Unlike the chorale variation, secular variations may also change within a variation the voice in which the melody appears."[6] In Italy, variations are found in the large output of keyboard music by G.A. Frescobaldi (1583-1643), and his partitas are based on songs and standard dance melodies such as the "Romanesca" or "Folia."[7] Frescobaldi was the most prominent composer of instrumental variation and variation-inflected music in the early seventeenth century in Italy, and his 'Aria di romanesca'(Arie musicali, 1630) shows the incorporation of sixteenth century dance frameworks into seventeenth century vocal music.[8] Also, *The New Grove Dictionary of Music and Musicians*, regarding the instrumental ostinato variation[9], chaconne and passacaglia, states:

> Whether the instrumental ostinato variations of the seventeenth and eighteenth centuries such as the Chaconne and Passacaglia owe anything to the vocal models is an open question, because they tend to take their points of articulation from the bass line, changing their figurations, textures and rhetoric at cadential points, and are thus true variation sets. . . . The first written variations of the chaconne, a dance imported from Latin America (chacona) in the late sixteenth century, appeared in Spanish guitar books of the early seventeenth century; the earliest set for keyboard is Frescobaldi's *Partite sopra ciaccona*(1627). Passacaglias originated in the early seventeenth century as a kind of 'walking-around music' for guitar that served as introductions, interpolated episodes and conclusions to songs and dances; . . . Frescobaldi's

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6 Elaine Sisman, "Variations §6 (i): The earlier 17th century," *The New Grove Dictionary of Music and Musicians,* xxvi: 293.

7 Mei-Luan Chen, "The Variation Elements in the Piano Works of Franz Schubert," (D.M.A. diss., University of Cincinnati, 1991), 16.

8 Elaine Sisman, "Variations §6 (i): The earlier 17th century," *The New Grove Dictionary of Music and Musicians,* xxvi: 294.

9 According to *The New Harvard Dictionary of Music*, Basso ostinato variation is one of the variation types. "The theme, a short bass line, repeats essentially unchanged in each variation, resulting in a continuous variation form (e.g., Bach, Passacaglia in C minor for organ). Elaine Sisma, "Variation," *The New Harvard Dictionary of Music*, 939.

Partite sopra passacagli (1627) may have been the earliest for keyboard.[10]

Through the remainder of the seventeenth century, the dance bass variation developed into ostinato variation and sectional constant-bass variation[11], and in Italy, dance basses and songs were a primary source of variation. Robert U . Nelson says about the instrumental basso ostinato variation in this period:

> In Italy, the instrumental basso ostinato variation became firmly established during the course of the seventeenth century. There G.B. Vitali (ca. 1644-1692), Biagio Marini (died ca. 1660), Arcangelo Corelli (1653-1713), and their contemporaries wrote basso ostinato pieces which show harmonic clarity, figural restraint, and continuity of structure, characteristics destined to influence many subsequent composers.[12]

As well, in the later seventeenth century, composers continued to write dance-framework variations for keyboards or strings.[13] For example, there are 24 variations for solo violin on the 'Gran Duca theme' by Stradella (1639-1682); G..B. Vitali's (1632-1692) Op. 3 No. 12 'sopra l'aria del pass'e mezzo'; Corelli's (1653-1713) ciaccona Trio sonata op.2 no.12; and Corelli's violin and bass Op. 5 No. 12 'La Folia' (1700). Bernardo Pasquini

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10 Elaine Sisman, "Variations §6 (i): The earlier 17th century," *The New Grove Dictionary of Music and Musicians*, xxvi: 294.

11 According to *The New Grove Dictionary of Music and Musicians*, Constant-bass variation is one of the variation types. "During the middle decades of the 18th century, a more restrictive subcategory of constant-harmony was popular: these constant-bass variations on a two-reprise (sectional) theme repeated the bass line of the theme in every variation, sometimes writing it out only once with 'Repetetur[X]volte'. This subcategory may also include the variation suite, in which two or three suite movements (rarely an entire suite) maintain the same series of harmonies, generated from the same figured bass line, despite differences in character and melody." Also, about Constant-harmony variation, "This broad category includes many variation sets of the 16th, 17th and 18th centuries in which the harmonic progression takes precedence in retentive power over the melody." Elaine Sisman, "Variations §3: Variation types," *The New Grove Dictionary of Music and Musicians*, xxvi: 288.

12 Robert U. Nelson, *The Technique of Variation: A Study of the Instrumental Variation from Antonio De Cabezon to Max Reger,* ed. L.A. Petran, G.S. Mcmanus, W.H. Rubsamen, (Berkeley &Los Angeles: University of California Press), vol 3, pp. viii + 1-198, 65.

13 Elaine Sisman, "Variations §6 (ii): The later 17th century," *The New Grove Dictionary of Music and Musicians,* xxvi: 295.

(1637-1710) was the principal variation composer for keyboard in this era, and sometimes made specific reference to works by Frescobaldi.[14] According to Robert U. Nelson, basso ostinato variation was spread out to France, Germany and England in the second half of the century.[15] In France, basso ostinato variation showed little vitality, tending to merge with the rondo form, and in England, composers such as Henry Purcell (1659-1695) and John Blow (1648/9-1708) wrote basso ostinato variations.[16] In Germany, "H.F. Biber (1644-1704), Johann Pachelbel (1653-1706), Dietrich Buxtehude (1637-1707), and J.S. Bach (1685-1750) display conspicuous innovations. Although the German pieces show at times the homophonic simplicity of the Italians and at other times the ornamented, . . . they tend in general to be more elaborate and contrapuntal, especially when designed for the organ."[17] Another German, Froberger, wrote variation canzona, fantasia, and variation suite.[18] Of the general characteristic of the variation in the Baroque period, William S. Newman states:

> The usual length of the Baroque tune and each variation is four measures. When the constant factor is a recurring bass, each note of the line ordinarily occupies one whole measure. However, in the later variations, that note usually undergoes considerable melodic elaboration of its own in keeping with the motivic play in progress above it. When the constant factor is a descant tune, the elaboration begins from the first variation and is likely to become more and more decorative. Originally the decoration was in the manner of intricate diminutions. Later it developed into pyrotechniques (as by Tartini, Locatelli, and Leclair) that clearly anticipate Paganini's dazzling melodic variations.[19]

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14 Ibid, 295.

15 Robert U. Nelson, 65

16 Ibid, 65.

17 Ibid, 65-66.

18 Elaine Sisman, "Variations §6 (ii): The later 17th century," *The New Grove Dictionary of Music and Musicians,* xxvi: 297.

19 William S. Newman, *The Sonata in the Baroque Era*, 4th ed. (New York and London: W.W. Norton & Company, Inc., 1983), 89-90.

According to the *New Grove Dictionary of Music and Musicians*, the folia is a dance and dance song originated as a folk dance in late fifteenth century Portugal.[20] About the folia, Richard Hudson states:

> The history of the folia, mentioned by Salinas in 1577, originated in Portugal, became popular in Spain, and was imported into Italy around 1600 along with the Spanish guitar and such forms as the saraband, the passacaglia, and the ciaccona.[21]

As Richard Hudson states, the title 'folia' first appeared in 1577, in Francisco de Salinas's *De musica libri septem*. In Italy, the term first appeared in 1604, in a set of variations by G..G. Kapsberger (Libro primo di intavolatura di chitarrone).[22] A set of instrumental variations on the folia were written for guitar by A.M. Bartolotti (1640), Foscarini (c.1640), and Corbetta (1643, 1648, 1671 and 1674); for two violins and continuo by Falconieri (1650); and for keyboard by Frescobaldi (1615), Bernardo Storace (1664), and Cabanilles (1694). During the second half of the seventeenth century, the folia continued its development and gained popularity beyond Italy, and became one of the best-loved formulas for instrumental variations.[23] A well-known example from the last quarter of the seventeenth century is *Air des hautbois Les folies d'Espagne* from 1672 by Lully. In addition to the set by Lully, there are numerous sets of variations by Corelli (1700) and Albistro (c.1700) for violin, Marais (1701) for viol, D'Anglebert (1689),

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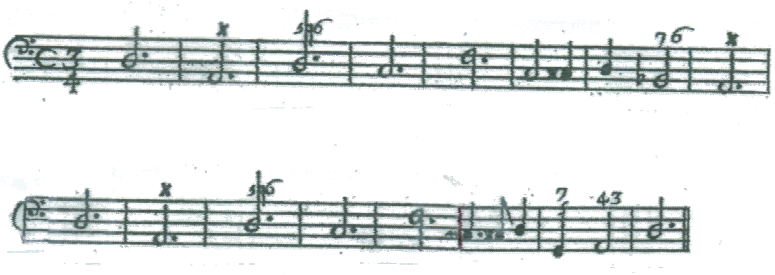
20 All information of 'folia' is copied from *The New Grove Dictionary of Music and Musicians*
Giuseppe Gerbino, Alexander Silbiger, "Folia, §1: Origins," *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001), ix, 60.

21 Richard Hudson, "The Folia Melodies," *Acta Musicologica*, 45, (Jan.-Jun. 1973), 98-119.

22 Giuseppe Gerbino, Alexander Silbiger, "Folia, §2: The early folia," *The New Grove Dictionary of Music and Musicians*, ix: 60.

23 Giuseppe Gerbino, Alexander Silbiger, "Folia, § 3: The late folia," ix: 61.

Alessandro Scarlatti and C.P.E Bach (1778) for keyboard and Vivaldi (1705) for chamber ensemble. According to Robert U. Nelson,

> Some folia, like A. Scarlatti's *Variazioni sulla follia di Spagna*, utilize only the first half of the bass quoted [below].
> Example: the bass line of Folia
>
> 
>
> Others are built upon the melody, as well as the bass, of this ancient dance, but such pieces, exemplifying the melodico-harmonic treatment, cannot be regarded as true basso ostinato variations. Corelli's twelfth solo violin sonata, one of the most celebrated of all folias, is of this type.[24]

24 Robert U. Nelson, 66-67.

Chapter II

Arcangelo Corelli (1653-1713) was the foremost composer of violin music in his time, and a famous violinist in his own right. Although he did not write music requiring the performer to play higher than third position, he created technical challenges that are still demanding for the modern performer. Corelli composed one set of solo violin sonatas (Opus 5, 1700), which has six da chiesa sonatas, five da camera sonatas, and one set of variations. Corelli's popularity was so great that his sonata for violin and basso continuo Opus 5 became the most influential collection of his time; at least 42 editions of it had appeared by 1800.[25] Also, some composers tried to arrange Corelli's music, for example, Geminiani, J.S. Bach, Veracini, and Tartini.[26]

The variations on La Folia are the last item in the Opus 5 collection. The meter is in 3/4, and the piece consists of the theme and 23 variations in 9 sections: this is the only one of the Opus 5 sonatas that does not consist of a regular alternation of slow and fast movements. (Table II:1)

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25 Michael Talbot, "Corelli, Arcangelo, §4: Reputation and Influence," *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie and J. Tyrrell, 2nd ed. (New York: Grove's Dictionaries Inc., 2001), iv: 459-460.

26 Ibid, 459.

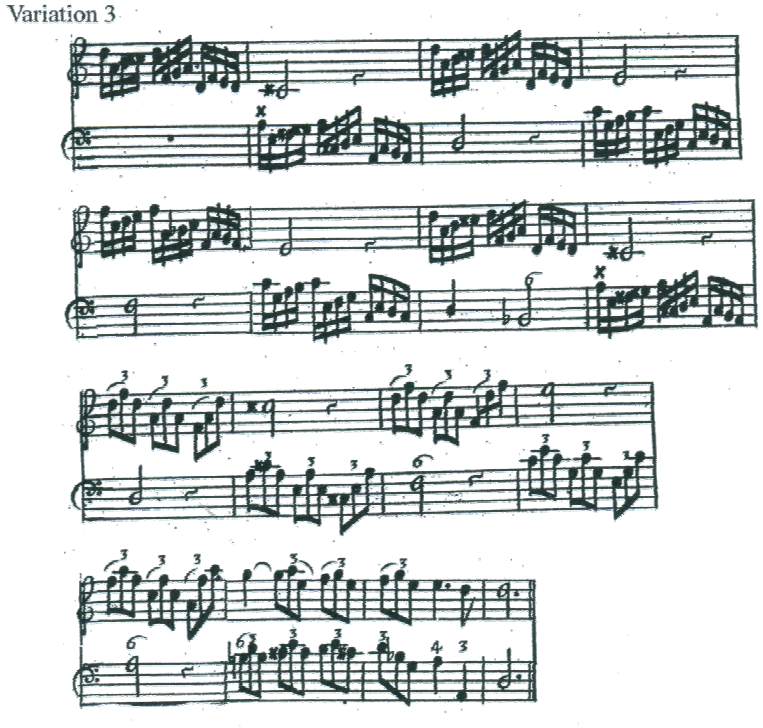
Table II: 1

Tempo Marking	Variation
Adagio	Theme & 1st variation
Allegro	2nd variation ~ 7th variation
Adagio	8th variation
Vivace	9th variation
Allegro	10th variation
Andante	11th variation
Allegro	12th variation & 13th variation
Adagio	14th variation &15th variation
Allegro	16th variation ~ 23rd variation

The theme is sixteen measures long, consisting of two nearly identical eight-measure phrases, each ending in a different cadence. The phrases are repeated and varied throughout the work. The most interesting and significant aspect of this work is the interaction between the violin part and the bass line. Corelli put the variation in the bass line as well as in the melody. Since the theme and the first variation is in adagio tempo, the mood is very calm and quiet. Looking into each variation carefully, there are quarter notes in the bass and soprano lines in the first variation. From the second variation, tempo marking is changed to allegro, moreover, the rhythmic value is small. For this reason, the mood is heighten the tension and excitement. In the second variation, there are eighth

notes in soprano and dotted half notes in the bass. The third variation is a remarkable one in which the bass line, as well as the melody, are varied. (Example II:1)

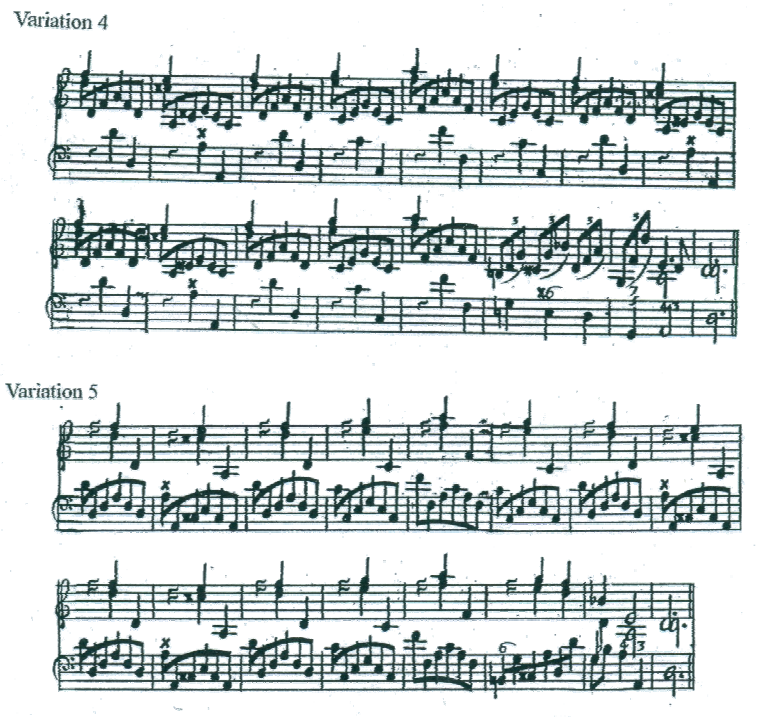
Example II:1 3rd variation



This variation is like a conversation between soprano and bass line. Measures of sixteenth note phrases alternate between the two voices. The form is made up of pairs of measures. The first measure of the soprano lines consists of all of sixteenth notes, and the second measure contains a half note and a quarter rest. In the bass line, the first measure is a measure of rest, and the second and third measures have exactly the same melodic and rhythmic pattern of first and second measures of soprano line, respectively. This interchange continues through the eighth measure. After the ninth measure, the rhythmic pattern is changed from sixteenths to triplets, and the conversation of identical melodic and

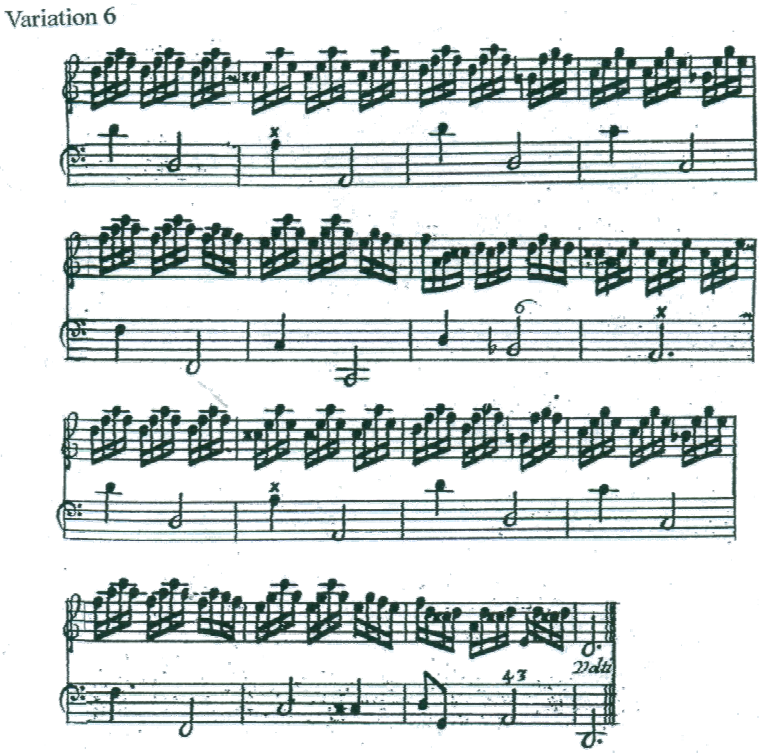
rhythmic pattern between soprano and bass line continues. Corelli implements this conversational technique not only between pairs of measures, but also between pairs of variations. In the fourth variation, the soprano line plays a straight eighth note pattern with double stopping on the first note of each measure. This straight eighth note pattern is exactly the same rhythmic pattern as the second variation, but melodic progression of the eighth note pattern is totally different from the second variation. At the same time, the bass voice plays a quarter-rest followed by two quarter notes with an octave pitch range from the upper note to the lower note. Then, in the fifth variation, the soprano and bass voices exchange roles, so that now the soprano voice plays quarters with double-stops in the first quarter note after the quarter rest, and the continuo plays eighths—the same melodic figuration as the fourth variation. (Example II:2)

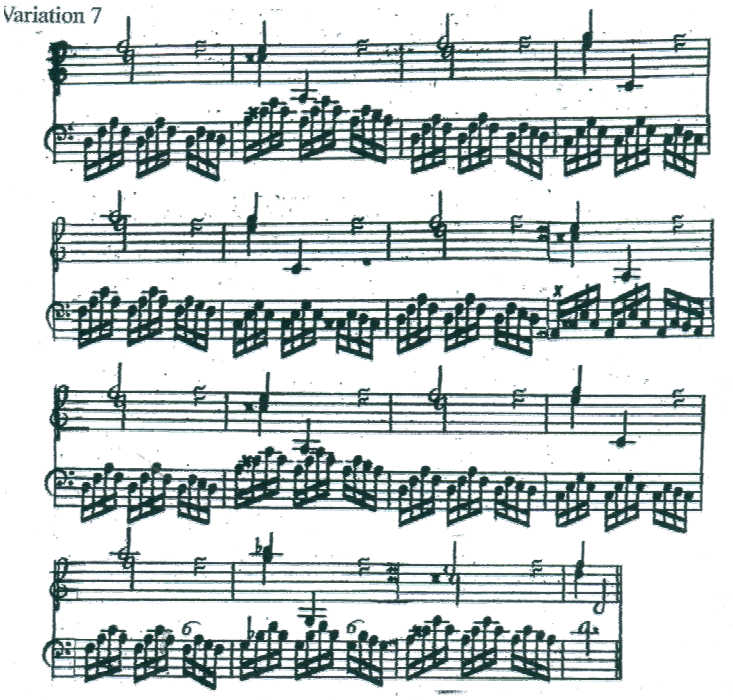
Example II:2　fourth and fifth variations



Similar role-exchanging occurs between the sixth and seventh variations. In the sixth variation, the soprano line consists of all sixteenth notes; each measure of the bass line begins with a quarter note, and is followed by a half-note one octave down. Immediately following, the seventh variation enters with all same figured sixteenth notes of the soprano line of the sixth variation, but this time in the bass line. The soprano line in this variation is made up of two-measure figures in which the first measure has a double-stopped half note and quarter rest, and the second measure has a double-stopped quarter note, followed by a quarter note that sounds a tenth lower, followed by a quarter rest. (Example II:3)

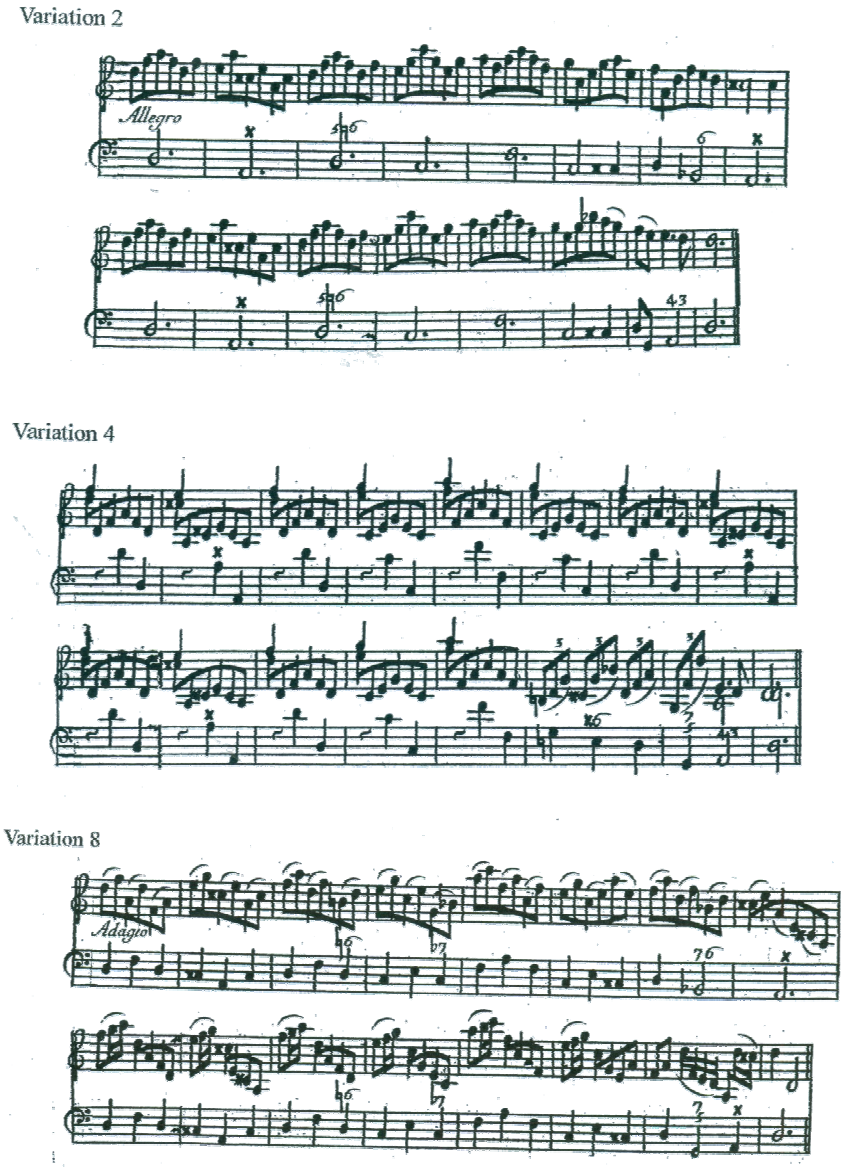
Example II:3 sixth and seventh variations





The tempo is changed from allegro to adagio. As following the tempo, the atmosphere is relax. The first eight measures of the soprano line of the eighth variation is a series of eighth notes, slurred in pairs. These measures have the same eighth-note rhythmic figuration as the second and fourth variation; however, the progress of the melodic pattern is wholly different from the second and fourth variation. (Example II:4)

Example II:4 second, fourth, and eighth variations

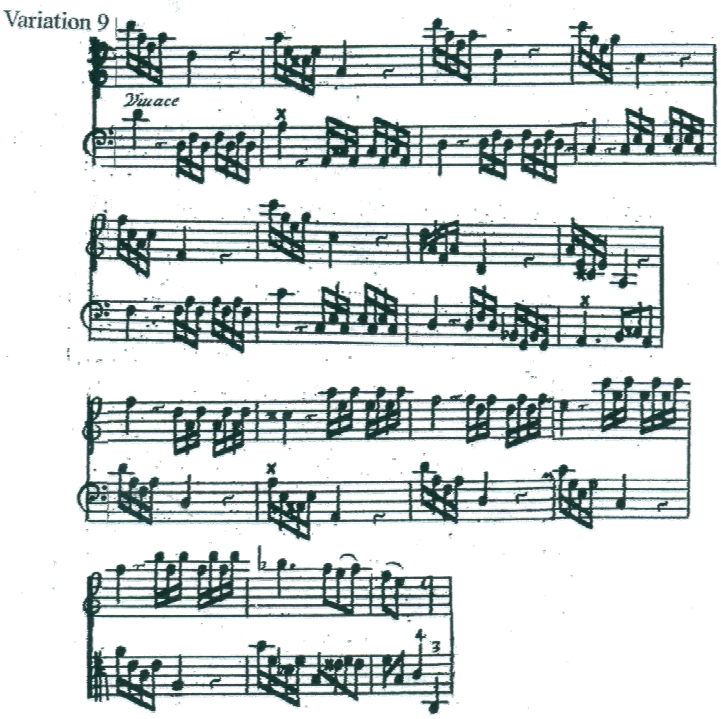


In the tenth measure the pattern is changed. The first beat is a slurred eighth-sixteenth-sixteenth motive, followed by four eighths. The first beat is an ascending motive, while the remainder of the measure descends. Each measure of the bass line contains three

quarter notes, which outline a third interval.

In yet another presentation of soprano-bass conversation, the ninth variation is an interlocking dialogue where the voices exchange the same sixteenth note pattern within each measure. (Example II:5)

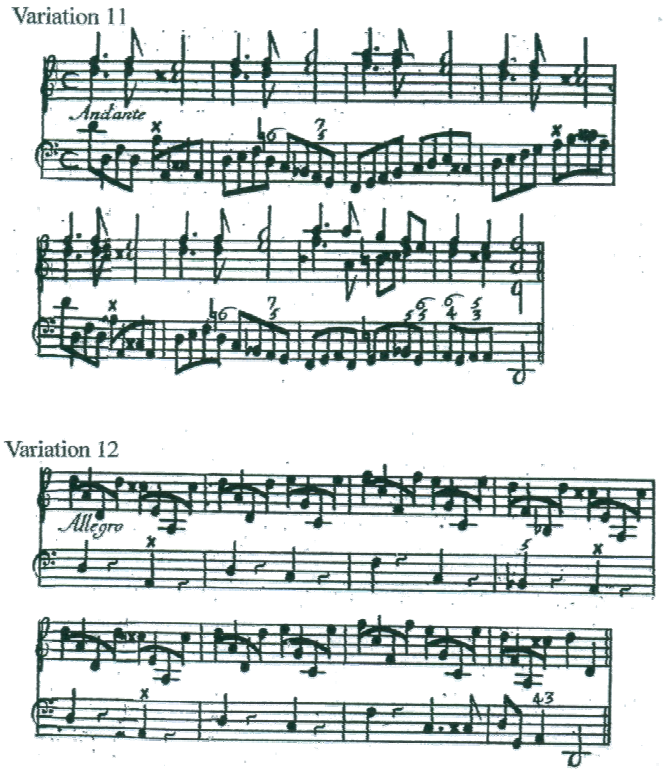
Example II:5 nineth variation



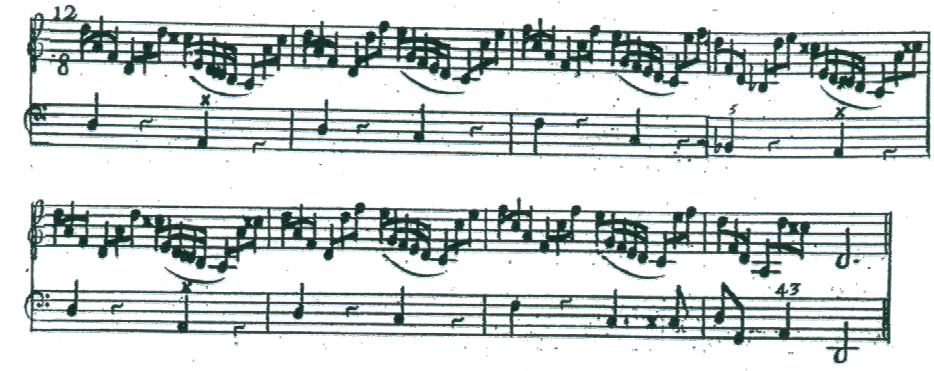
At the ninth variation, the tempo is suddenly changed to vivace, so the mood is also suddenly changed to very active and tense. The conversation between soprano and bass is a direct result of Corelli's compositional technique of varying the bass line. In the soprano line, there are sixteenth notes in the first beat, a quarter note on the second beat, and a quarter rest on the last beat, while in the bass line the quarter note on the first beat

precedes one sixteenth rest followed by all sixteenth notes in the second and third beats. From the ninth to the thirteenth measure, the soprano and bass line exchanged material. The special feature of this variation is that it does not complete 16 measures (it is 15 measures). This is compensated, in a sense, by the tenth variation, which consists of seventeen measures and the first of which is like a cadence of the prior variation. In the tenth variation, the time signature is changed for the first time and tempo is changed to allegro. With the change of tempo, the mood is calmer than prior variation. Since the first measure of the tenth variation is a cadence of the ninth variation, the change of mood is very sudden and a little bit strange. From the eleventh variation to the thirteenth variation, measures are shortened with shortened note lengths.(Example II:6)

Example II:6　eleventh to thirteenth variations



Variation 13



In the eleventh variation, the tempo is andante and the atmosphere is more relax. The notes in the soprano line are all double stops and the bass line has only eighth notes. The twelfth variation is made up of jumping eighth notes in the soprano line in 4/4 time. The tempo changes to allegro and the mood gets more energetic. Notes in the higher register fall on the first, fourth, fifth, and eighth notes in each bar. In between these higher notes are pairs of lower pitches, descending a fifth each time. Also, there are some big string crossings from the first to the second note of beat 2; the same is true of beat 4. In the thirteenth variation, the octave pitch range between the first and third beat is the same as in the twelfth, however, the rhythmic pattern is different. The time signature is 12/8. Of the four beats, only the third has the pattern of an eighth followed by four sixteenths. Beats 1,2, and 4 contain straight eighth notes. In the fourteenth variation, dotted half notes are tied across two measures in the soprano line with adagio. The feeling is more calm and quiet. In the bass line, three quarter notes descend the pitch every measure. Since the soprano line seems too steady, the performer is expected to play with

improvisation, or at least perform a piece that is already written by an arranger.[27] The soprano line in the fifteenth variation is a chord progression of doulbe-stops. The bottom pitch does not change within a measure. Only the top pitch moves—by a descending second. The other voice has a triplet rhythmic pattern that reaches into the upper pitch range. From the sixteenth variation, the tempo is allegro to the end. The mood is more dynamic than the prior variation and is growing more energetic and active in the process of the final variation. In the sixteenth variation, until the eighth measure, the soprano line has three eighth notes with an eighth rest on the first beat and one quarter note on third beat. The leap within the second beat eighth is an octave. After the ninth measure, rhythmic pattern is changed to a dotted quarter note and an eighth note on the first two beats. The bass line, meanwhile, has a quarter note on the first beat and a dotted quarter note on the second beat until the eighth measure; after that the first quarter note is divided two eighth notes with an octave range.

There is syncopation in the soprano line in the seventeenth variation. The form is made by a pair of measures. At the first beat, there is an eighth rest or eighth note, and then there is quarter note-quarter note, tied with an eighth note over the measure, and then five more eighth notes. In the bass, three quarter notes again outline a third pitch interval. In the eighteenth variation, there are sixteenth notes on the first and second beat, and then a quarter note on the third beat with a downward arpeggio, until the eighth measure. After the ninth measure, the downward arpeggio changes to an upward arpeggio. The

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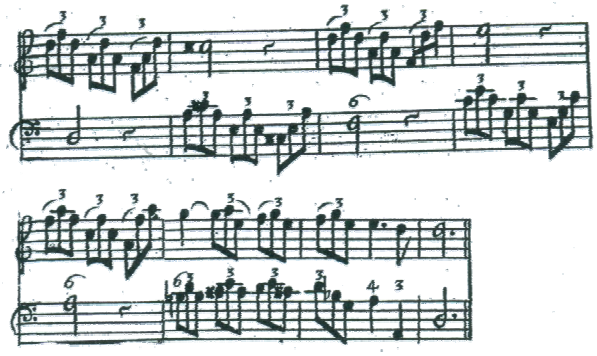
27 Marc Pincherle, *Corelli His Life, His Work,* trans. Hubert E. M. Russell (New York & London: W.W. Norton & Company, Inc., 1956), 102.

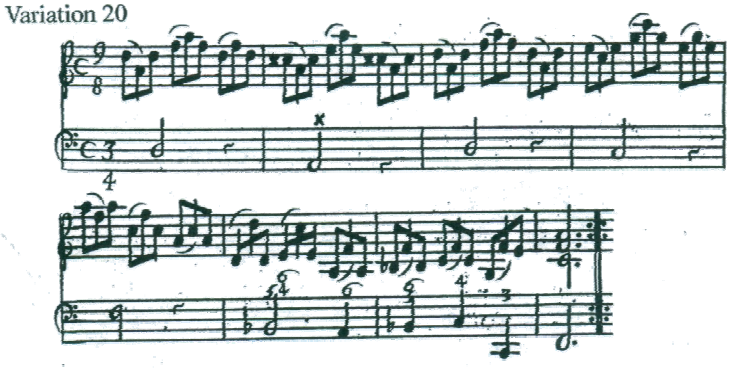
nineteenth variation is made up of two-measure phrases. The last quarter note of the first measure and the first quarter note of the second measure are tied. From the first measure to the eighth measure, the first and second beats are quarter notes. After the ninth measure, however, the quarter note on the second beat is changed to two eighth notes. In the bass line, the figure is the same as in the soprano line, but follows one measure later. The length of the twentith variation is shortened from 16 to 8 measures with a repeat mark. This means the two phrases are exactly the same. The soprano line is in triplet with two notes slurred, while the bass line consists of a half note and a quarter rest. This triplet rhythmic pattern is the same as in the third variation, but the melodic pattern is different. (Example II: 7)

Example II:7 second half of the third variation and entire twentith variation

second half of the third variation



Variation 20



As we move from the twentith to the twenty-first variation, we hear that the soprano and bass voices change places. Now the bass plays triplets, and the soprano plays sustained notes. They play exactly the same rhythmic and melodic pattern. Only these two variations have repeat marks at the end of the variation. The twenty-second variation has all double stopped sixteenth notes in the soprano line. The pitch of the bottom note is always changing and the top note stays on the same pitch within a measure. The twenty-third variation is made up of twenty measures unlike other variations, sixteen measures. Probably the last additional four measures are in anticipation of the last variation. In the twenty-third variation, the soprano line has double stopped quarter and half notes in the first measure, followed by a double stopped half note and quarter rest in the second measure. While the moving notes in the soprano line in the twenty-second variation start on a high note and then alternate between high and low, the sixteenth notes in the bass line in the twenty-third variation start on a low note, and alternate between low and high. In general, some variations have exactly the same rhythmic figuration in soprano and bass line, like a dialogue. For example, as with the third and nineth variations, there is a pair of variations between the the fourth and fifth, sixth and seventh, twentith and twenty-first variation. This conversation between soprano and bass is a direct result of Corelli's compositional technique of varying the bass line.

There are also many changes of time signature in La Folia. (Table II:2)

Table II: 2

Variation	Time-Signature
Theme ~ 9th variation	3/4
10th variation	3/8
11th & 12th variation	4/4
13th variation	12/8 in upper voice & 4/4 in lower voice
14th ~19th variation	3/4
20th variation	9/8 in upper voice & 3/4 in lower voice
21st ~ 23rd variation	3/4

From the viewpoint of violin technique, the left hand position does not exceed third position. There are, however, many opportunities to experiment with right hand (bowing) techniques. In Marc Pincherle's *Corelli His Life, His Work*, he describes:

> But there is no doubt, as is evident from a cursory reading of the follia, that in Corelli's eyes its interest was of a violinistic order before all else. Everything he knew about the matter of instrumental technique, which he had scattered throughout Opus V, and the device of variation, enabled him to concentrate, to classify, and to demonstrate with precision in a veritable corpus of doctrine. By technique, that of bowing should be understood; for as regards the left hand, Corelli's role, as we shall shortly see, far from being constructive, was limited, to "pruning."[28]

After the middle of the third variation, two slurred eighth notes precede a third

28 Marc Pincherle, 101.

eighth; this requires delicate care, so as not to make it accented. The player should use appropriate distribution of the bow, and should not make the third note too short. The bowing technique applies in the twentith variation (See the Example II:7). According to Leopold Mozart,

> The triplet sounds very different if the stroke and slur of the first two notes are in the down stroke, detaching the last note to be played quickly and by itself in the up stroke. . .Here I must remind you that the last note of each triplet. . . must indeed be played quickly, but not with exaggerated strength and even rasped at so foolishly that you make yourself laughable to the audience.[29]

-This passage clarifies the violin technique included in performance of Corelli's third and twentieth variations.-

Every measure of the upper voice of the eighteenth variation of La Folia is made up of two groups of 4 sixteenths followed by one quarter note. The player needs to decide whether to use the bow as it comes or to retake the bow stroke every measure. Another opportunity of bowing is that the first two sixteenth notes are a connected slur with up bow, and the rest are played as written.[30] Because there are string crossings or shifts, fast left- and right- hand technique is required in vivace tempo. (example II: 8)

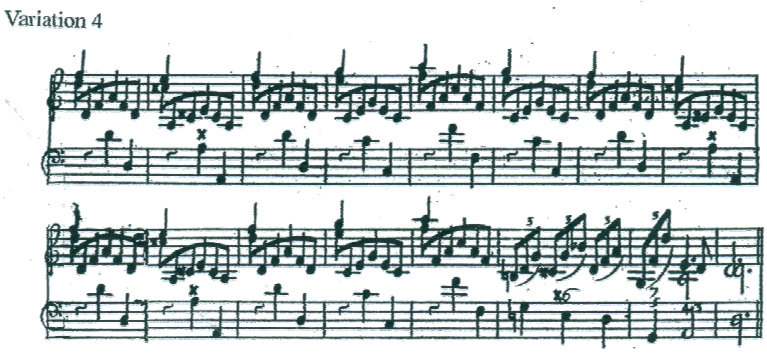
Example II:8 mm 1-4 of the eighteenth variation

29 Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 2nd ed. trans. Editha Knocker, (London: Oxford University Press, 1951), 106-108.

30 Zino Francescatti, *Arcangelo Corelli, Sonata for violin &piano Op.5 No.12*, (New York: International Music Company, n.d.)

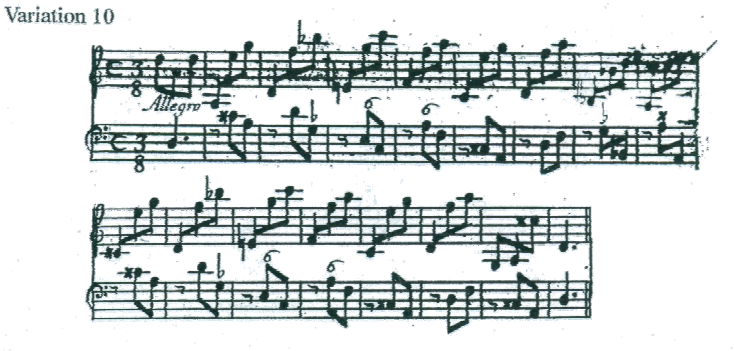
Five variations of this piece feature all double stops: the seventh, eleventh, fifteenth, twenty-first, and twenty-second. Besides these, there are some other variations that feature double-stopped figures. The difficult thing for the violinist is to play a double stop while shifting or crossing strings, which occurs occasionally in this piece. The faster the passage, the more difficult it is to perform to these technical demands. Even without a double stop, big string crossings are hard for the player. For example, in the fourth variation, the first note of a series of 6 eighth notes is a double stop. In some measures, there is a big string crossing or shift immediately after this double stop. (Example II:9)

Example II:9 fourth variation



Similar situations occur in the fifth and twenty-third variations. And, although the tenth variation does not have any double stops, the left and right hand movement of the violinist must be accurate and fast in order to make clean changes, since the music requires big string crossings and shifts simultaneously. (Example II:10)

Example II:10 tenth variation



In *The Art of Violin Playing*, regarding the string crossing, Carl Flesch states:

> In fast tempo in the upper half, by using a vertical motion of the wrist; towards the frog by a pure rotating or rolling motion of the forearm from the elbow joint. . . . Speed or tempo is thus the determining factor for the correct execution of string changes. . . . If, in spite of an apparently correct mechanical execution, the string change sounds "bumpy", uneven or has incorrect emphases. . . we must make sure that not only the motion itself, but also its execution are correct. . . . Therefore, whether in rapid or slow tempo, and wherever on the bow, one must try to avoid excessive movements, and to make those that are necessary almost imperceptible. . . . the detache movement (horizontal forearm movement from elbow) must be reduced to a minimum, and the greatest care must be given to the smooth, even functioning of the string change motion (upper arm movement from the shoulder joint). Therefore, minimal use of bow is desirable, and also use of the middle of the bow rather than the point, where the string change is much more laborious than in the middle.[31]

Also, he mentions coordination with the left hand finger:

> There are two reasons why one so rarely hears smooth string changing; one, is the tendency of the right arm to execute angular and excessively expansive motions, the other, is that extremely accurate coordination between left hand and right arm is required. . . . during practice, the particular finger which has to be co-ordinated with the bow, be placed on the string a little in advance. . . . It avoids the sluggishness of the finger action, bring about the co-ordination of

31 Carl Flesch, *The Art of Violin Playing*, ed. and trans. Eric Rosenblith (New York: Carl Fischer, 2000), 43-44.

the two hands, and, by becoming habitual, produces smooth string changes.[32]

An additional difficulty appears in the twenty-second variation, which consists of all sixteenth notes with double stops. In this variation, because the moving pitch is the bottom note, the player needs to play out so that the bottom register can be heard. Usually, performers can easily play a high register loudly; it is more difficult to play so that the low notes sound out. For this, violinists have to use the index finger on the right hand and take the force towards the tip of the bow and lift the elbow just a little bit.

Corelli was both a composer and violin player. La Folia has many technical challenges for violin players, even though the fact that the left hand does not exceed the third position makes it seem much easier than it actually is. For this reason, the player must be capable of presenting the work as a whole, and must effectively unite all the different techniques the piece demands, especially bowing techniques.

As previously stated, the most significant characteristic of this work is the interaction between the violin part and the bass line, which was unlike any other variation piece at that time. In the La Folia variation, Corelli put the variation in the bass line as well as in the melody. Also, La Folia is not part of a larger whole, but one whole piece itself; in Corelli's time, the variation was usually only one movement. Throughout the variations, the harmony does not change, even though the bass line is also varied. There is less rhythmic variety in La Folia than in Locatelli's and Tartini's variation pieces. Mainly, there are quarter, eighth, triplet, and sixteenth notes and some syncopations. The rhythmic progression is regular within one variation.

[32] Ibid, 11-12.

The tempo marking changes nine times throughout the whole piece. Usually during a performance, the audience feels more excitement and tension in the fast tempo, compared to the slow tempo. If, during the faster variations, the bass and soprano lines move together, the audience feels that there is much more excitement and tension due to there being two voices rather than only one, moving the music forward. After finishing the fast section, the performer should pause in order to release the tension for the audience and to breathe. By obeying Corelli's tempo markings, the performer gives the piece shape and movement, and helps audiences better understand the flow of the piece.

In viewing the whole variation as a long-range shape, the ninth and tenth variation are of great importance in this piece. The ninth variation is vivace, which is the fastest tempo of the work, and dialogue between the bass and soprano is particularly interlocking. As previously stated, in this variation, the first half of the soprano and the second half of the bass are exactly the same. At the same time, the second half of the soprano and the first half of the bass are exactly the same. In this vivace tempo, the violinist and bass player must take very special care to play together, especially considering the off-beat entrance that comes after only a one sixteenth rest (first in the bass line, and later in the soprano). The ninth variation continues directly into the tenth variation, which contains the closing cadence of the previous variation. In the tenth variation, the difficult bowing technique requires very big string crossings. There is no indication of bowing, however, and it is easier to play the down bow on the first beat on the lower string and the connect other two notes with a slur.

After the nineteenth variation, the primary note value for each variation becomes smaller and smaller. The nineteenth variation features quarter notes, the twentieth and

twenty-first feature eighth-triplets, and the twenty-second and twenty-third are written in sixteenths. The last variation is made up not of 16 measures, but of 20 measures. The additional 4 measures demonstrate the composer's skill for giving direction to the music and driving it to its end. Also, the more the note value is divided, the faster the tempo seems. The faster-feeling tempo creates tension for the audience. In this final variation, while the bass is playing sixteenths, the violinist can create a more exciting mood with a fast and wide vibrato. This method of creating tension does not require an increase in tempo. The performer should play ritardando two measures before the end, compared to the prior fast sections, and so create a sound that is broader than in any other place in this variation.

The overall structure of La Folia is such that the audience is continually experiencing ups and downs, until, finally, the last two variations, numbers 22 and 23, drive the listener energetically to the end, where the piece reaches its exciting clmax.

Chapter III

Pietro Antonio Locatelli (1695-1764) was, like Corelli, a composer and violinist. He was one of Corelli's pupils in Rome.[33] Also like Corelli, Locatelli mainly composed instrumental concertos and sonatas. He especially composed many concerti grossi modeled after those of Corelli.[34] For example, Locatelli's concerto grosso Op. 1 (1721) made a model of Corelli's Op. 6 (1714).[35] According to William S Newman,

> If Fesch was an 18th-century Mendelssohn, then, as we shall see, the renowned violin virtuoso Pietro Antonio Locatelli (1695-1764) might be regarded as an 18th-century Paganini.[36]

His violin sonatas are simultaniously very technical and very musical. Lev Ginsburg states:

> Locatelli's twelve sonatas Opus 6 (1737) are very rich musically. They are melodically expressive, emotionally warm and daring in their modulation, which at times anticipates romantic harmony. The boldness of his rich and varied technical palette stands out here, too (the technique of the arpeggios, the staccato passages and others being of special interest).[37]

Op. 6 (1737) is made up of 12 sonatas for solo violin and basso continuo; Op. 8

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33 Albert Dunning, "Locatelli, Pietro Antonio § 2: Life," *The New Grove Dictionary of Music and Musicians*, ed. S.Sadie and J. Tyrrell, 2nd ed. (New York: Grove's Dictionaries Inc., 2001), xv: 40-41.

34 Marc Pincherle, *Corelli His Life, His Work,* trans. Hubert E. M. Russell (New York and London: W.W. Norton & Company, Inc., 1956), 140.

35 Albert Dunning, xv: 41-42.

36 William S. Newman, *The Sonata in the Baroque Era*, 4th ed. (New York and London: W.W. Norton & Company, Inc., 1983), 345.

37 Lev Ginsburg, *Tartini His Life and Times*, ed. Dr. Herbert R. Axelrod, trans. I.Levin, (Neptune City, New Jersey: Paganiniana Publication, Inc., 1981), 38.

(1744) consists of 6 solo violin and basso continuo sonatas and 6 trio sonatas. Nearly all sonatas of Op. 6 have a three-movement pattern. The first movement is slow, the second movement is fast, and the last movement is a variation. The final movements of each of his Opus 6 sonatas, except No. 12, use the variation form. Usually the title of the last movement, the variation, is “Aria”, “Cantabile” or “Minuetto.” The Op. 8, No. 6 sonata also has variation form in the last movement. None of Locatelli’s variations of his Op. 6 contain a statement of the theme, but only contain variations. In contrast, the variation of Op. 8, No. 6 consists of a theme and eight variations.

The first characteristic of all Locatelli’s variations is that the bass line is not varied. The bass line of Locatelli’s piece is given only once, and the continuo player will improvise a different rendering of this bass line in every variation. A second trait is that Locatelli does not have a regular pattern of variation, such as uniform rhythmic changes or use of arpeggios, etc., throughout a variation. Third, the length of Locatelli’s variations differ from one to the next. For example, the bass of the fourth sonata of Op. 6 is made up of a seventeen-measure section and a thirty-seven-measure section; a repeat sign divides the 2 sections.

Op. 6 No. 6

The last movement of Sonata Op.6, No.6 in particular concludes with variations on a binary “Minuetto” of 16 measures: two different phrases of 8 measures, each of which is repeated. In the first one, there is no regular pattern, unlike in Corelli’s La Folia. In the third measure and the fifth bar, there are syncopations, and in the seventh measure, thirty-second notes begin the measure. The motive in measures 9-10 repeats up a major

second in measures 11-12. This sequence occurs in every variation except the bass. Except in the case of the fifth variation, melodic figuration and rhythmic pattern are exactly same in the second two measures as is it in the first two of this regularly occurring sequence.(Example III:1)

Example III:1 all four measures after repeat mark in bass and all variation

bass

first variation

second variation

third variation

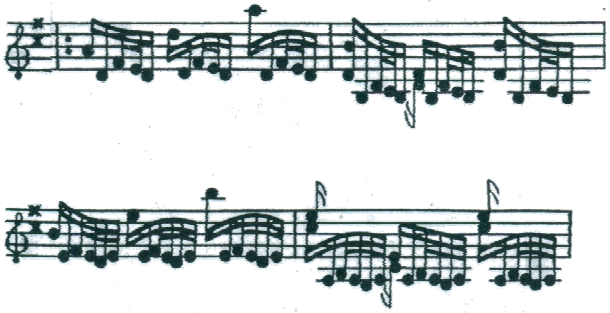
fourth variation

fifth variation

sixth variation

seventh variation

eighth variation



Measures 13-14 have the same sequence as former measures in the first variation.

There are slurred stacatto passages in the second variation. In the third measure, this is made up of all sixteenth notes. The first two notes in every beat are connected by a legato slur and the last two notes in every beat are repeated with slurred staccato. In measure 6, the last two notes in every beat are a third apart. (Example III:2)

Example III:2 m 3 and m 6 of the second variation

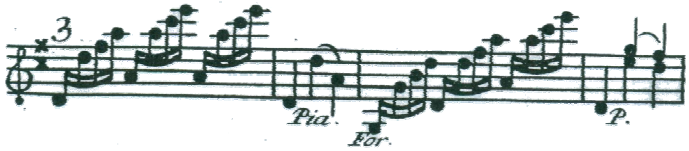
m 3

m 6

In this variation, the player has to decide the direction of bowing, for instance, whether to use up bow or down bow in the long slurred staccato passage.

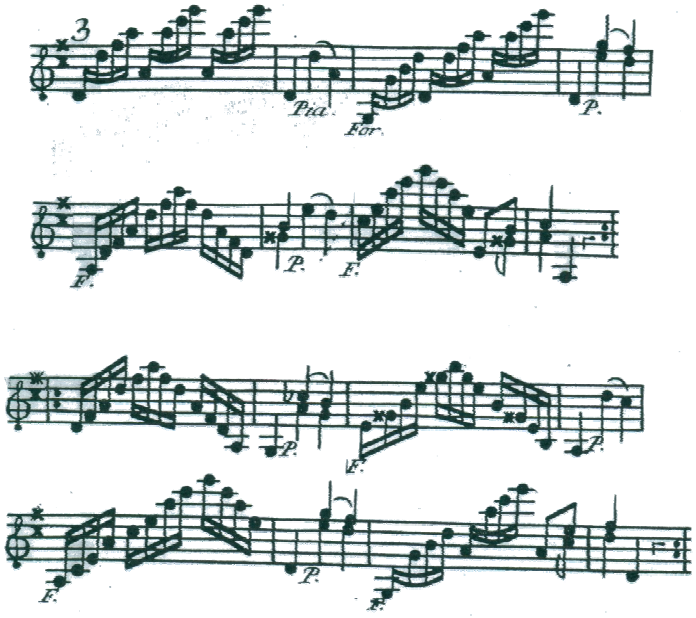
In the third variation, a pattern recurs every pair of measures. Measure 1 is made up of all sixteenth notes and the measure 2 consists of three quarter notes. In the sixteenth note pattern there are some octave intervals in every beat, and large string crossings. For instance,the player has to move from the E string to the G string in measures 1-2, in order to avoid playing an open D on the first beat of measure 2. (Example III:3)

Example III:3　first 4 measures of the third variation



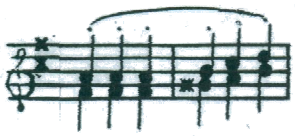
There is, for the first time, a dynamic marking in this variation: the player is directed to play the sixteenths forte, and the quarter notes piano. (Example III:4)

Example III:4　third variation



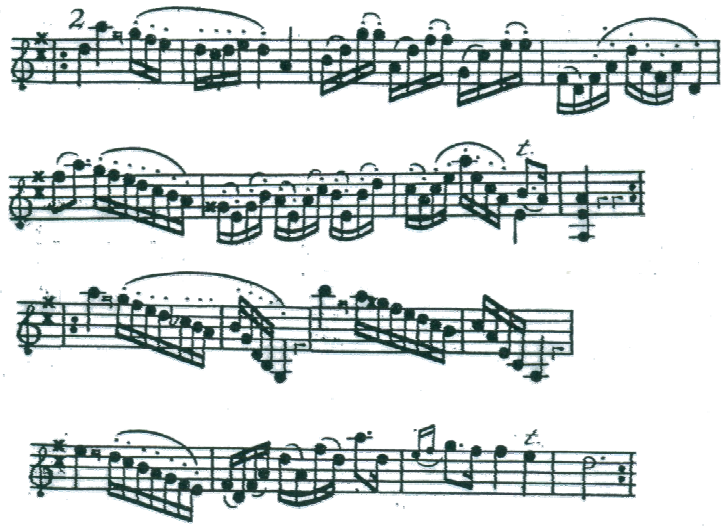
The fourth variation is made up of all double stops. In measure 5, there are double stop and slurred staccato simultaneously. (Example III:5)

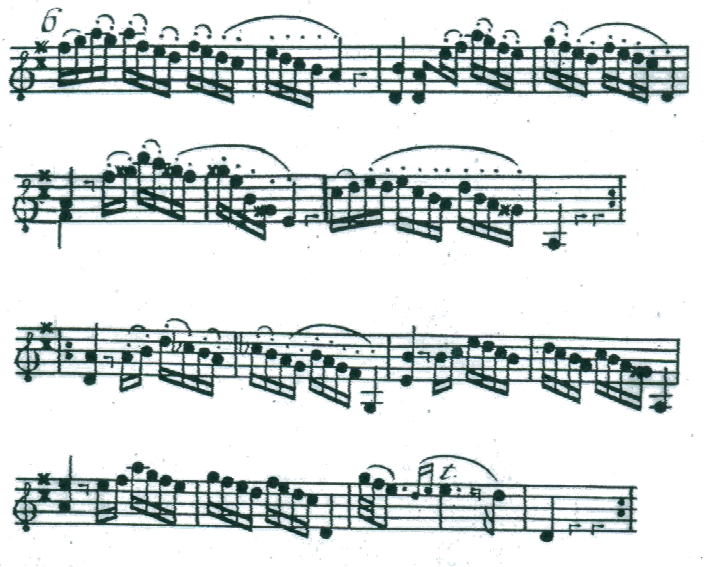
Example III:5　mm5-6 of the fourth variation



In the fifth variation, since every note is played one octave higher than written, the performer does not play lower than third position, and up to the seventh position. In the sixth variation, there are also slurred staccatos similar to the second variation, with a different melodic figuration. (Example III:6)

Example III:6　second and sixth variation





The music requires slurred staccato at almost every bowing. At this point, it is important to make an even sound with up bow or down bow slurred staccatos.

In the seventh variation, there are sixty-fourth notes in measure 3 and measure 5, and there is a short but brilliant arpeggio in measure 8. Furthermore, in the measure 15, there is a large leap from first position to sixth position right after the sixty-fourth notes. (Example III:7)

Example III:7 m 15 of the seventh variation

There are two options for playing this passage. The first option is to play the first position on the D string on the first beat, and then leap to sixth position. The second one is to play

fourth position on the G string on the first beat, and then shift to sixth position on the E string. Both ways are possible. However, I prefer the first option, since it is easier to make small motions with the right hand (small string crossing) and to leap with the left hand in the fast passage simultaneously.

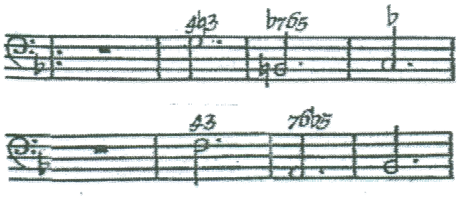
The eighth variation is made up of all sixteenth and thirty-second notes. The more the note value is divided, the faster the tempo seems. There are leaps to seventh position in this variation in measure 7 and other leaps to the fifth or sixth position in measure 15. There are also very fast rhythmic patterns with double stops and string crossings. This is especially challenging in the fourth measure after the repeat mark, which contains only sixteenth and thirty-second notes. The violinist must play these fast patterns while playing double stops and string crossings at the same time. (See Example III:1-8)

Op. 6 No. 1

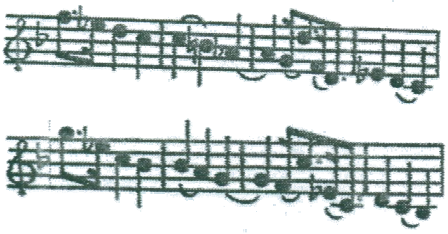
The *Cantabile* movement of Op. 6 No. 1 has five variations. The bass is made up of an eight-measure section and a twenty-measure section; a repeat sign divides the 2 sections. In the bass line, after the repeat, a whole measure rest is followed by a sixth downward leap that resolves up by one step. This four-measure motive repeats a major second down to form a sequence. (Example III: 8)

Example III:8 8 measures after the repeat of the bass line and the first variation

bass line



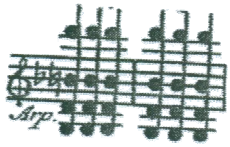
first variation



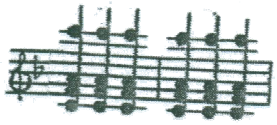
In every variation there is a chromatic scale from the first beat of measure 20 to the first beat of measure 26. In the second variation, this chromatic scale is varied rhythmically from the first variation. The third variation is made up of all double stops. The chromatic scale here rests on top of the double stops. The fourth variation is in a higher range, requiring the violinist to play up to eighth position. The fifth variation is made up of a few of arpeggio and slurred staccatos. In measure 10, "*Arp.*" is indicated in the score. (Example III: 9)

Example III:9 mm 10,11 and mm 14,15 of the fifth variation.

mm 10 & 11



mm 14 & 15



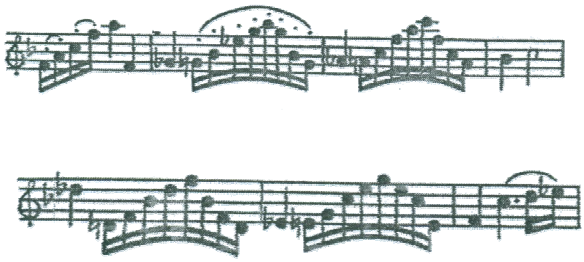
There are four notes in each beat. The player needs to decide how to play the arpeggio, whether to play four-note arpeggios with sixteenths or to play eight-note arpeggios with thirty-seconds. Another challenge is to play this comfortably in the stretch of a tenth interval. Usually, it is easy to play an octave with the first and fourth fingers. The fourth finger can stretch up to C3 while in the first position. In Carl Flesch's *The Art of Violin Playing*, he suggests how to overcome these difficulties:

> (a)excessive stretching(the distance of a sixth instead of a fourth between 1st and 4th fingers)
> (b)diminishing distance between 1st and 4th finger when going up (and the reverse in the opposite direction)
> (c)difference in the extent of the movement of the two fingers, depending on whether one deals with a major or minor tenth, in other words whether the movement is a half-step or a whole-step[38]

The chromatic scale spanning measures 20-26 is rhythmically altered and woven into an arpeggio in this fifth variation. (Example III:10)

38 Carl Flesch, *The Art of Violin Playing*, ed. and trans. Eric Rosenblith (New York: Carl Fischer, 2000), 29.

Example III:10 mm 20-26 in the fifth variation



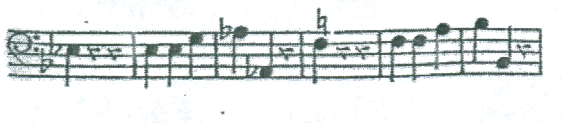
Op. 8 No. 6

As stated above, Op. 8 is made up of six solo violin and basso continuo sonatas and six other trio sonatas. Among these violin sonatas, Op. 8, No. 6 has a variation as the last movement, just as with the Op. 6 solo violin and basso continuo sonata.

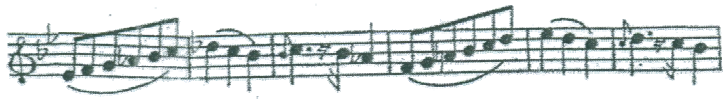
This movement includes a straightforward statement of the theme, which is a difference between it and Locatelli's Op.6 variations. The theme is an eight-measure phrase followed by a twelve-measure phrase; the two phrases are separated by a repeat mark. As with other variations, each of the twelve-measure phrases is a sequence. Each part of the sequence ascends by a major second. The sequences follow exactly the same rhythm and pattern in each variation. Only the sixth variation departs from this pattern within octave leap within the sequence. (Example III: 11)

Example III:11 6 measures after the repeat in bass, theme, and the sixth variation.

bass



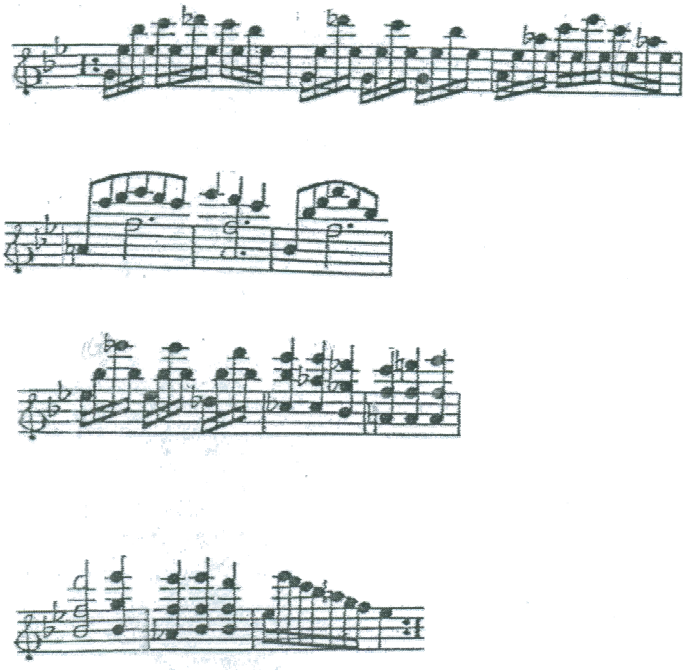
theme



sixth variation

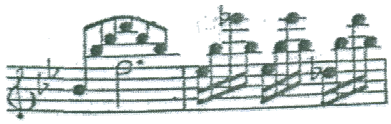
The first variation consists of all sixteenth-note broken chords. Though not explicit, it is clear that the performer should arpeggiate the notes in, for example, measurs 12-14. In this way, the rhythmic and melodic pattern is repeated. (Example III: 12)

Example III: 12　the first variation after the repeat



At measure 15, the violinist must shift to at least sixth position and play on the D string. Of course, if the performer wants a more comfortable fingering, the violinist can use the first or second finger at this Eb in D string, and so play in eighth position. However, since the performer must use first finger on Bb on the D string in the previous measure, it is more advisable for the player to use third finger on Eb with just a little bit of stretching. (Example III: 13)

Example III: 13　mm14 and 15 of the first variation

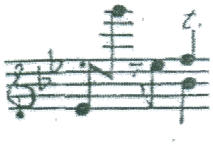


The second variation is made up of all double stops with slurs and some syncopation. The third variation, like the first, consists of all sixteenth notes, but the melodic figuration is different. Also, there are many slurred staccatos in the third variation. Across measures 1 and 2, there is a big string crossing from the E to the G with six notes under a slurred staccato; this pattern is heard again in measure 15-16. In each of measures 9 and 12, a single slurred staccato connects the last ten notes of the measure, leaving only two to be played separately. There are two ways to play this. The first way is to take the music at face value: play slurred staccato with a down bow on the first two notes, and another slurred staccato with an up bow on the next ten notes. The second approach is to play the first note separately, and then play the next eleven notes–which are all the same pitch—as one slurred staccato. Of course, if the player chooses the second method, she must take special care to appropriately divide the bow, and not to

make an accent on the first note of the measure. This is especially difficult to do right after playing the previous lengthy slurred staccato with an up bow.

In the fourth variation, the violinist must play in nineth position. The fifth variation is made up of triplets some slurred staccatos. In measure 19 there is a "Locatelli Skip,"[39] which is simply a large leap, and a characteristic of his work in general. For example, it appears in variations of Op. 6 No.6. (Example III: 14 and also see Example III: 7)

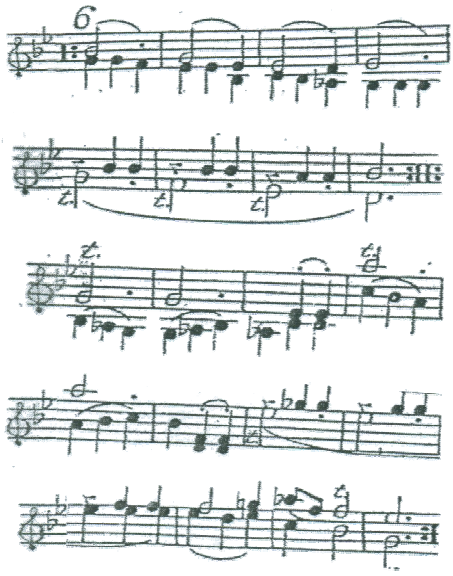
Example III: 14 m 19 of the fifth variation



The sixth variation consists of all simple-looking double stops with trills. (Example III: 15)

39 John Hendrik Calmeyer, "The Life, Times and Works of Pietro Antonio Locatelli," (Ph.D. diss., University of North Carolina at Chapel Hill, 1969), 380.

Example III: 15 sixth variation



However, this requires very complicated and delicate left hand technique. According to Leopold Mozart's *A Treatise on the Fundamental Principles of Violin Playing*,

> Now we come again to a trill which I will call the accompanied trill (Trillo Accompagnato); because it is accompanied by the violinist with other notes which move along their simple course. . . . The lower notes must be taken with such fingers as will allow the continuance of the trill to remain unhindered.[40]

Moreover, usually the trill is in the third and fourth fingers in this variation. Since these fingers are weaker than first and second, or second and third fingers, it is a challenge to produce a good trill with third and fourth. In *The Art of Violin Playing*, Carl Flesch states:

> . . . to induce the third and fourth fingers to "swing along" with the second finger while it executes a trill, letting these fingers hang loosely and preventing them from being stiffly upright.[41]

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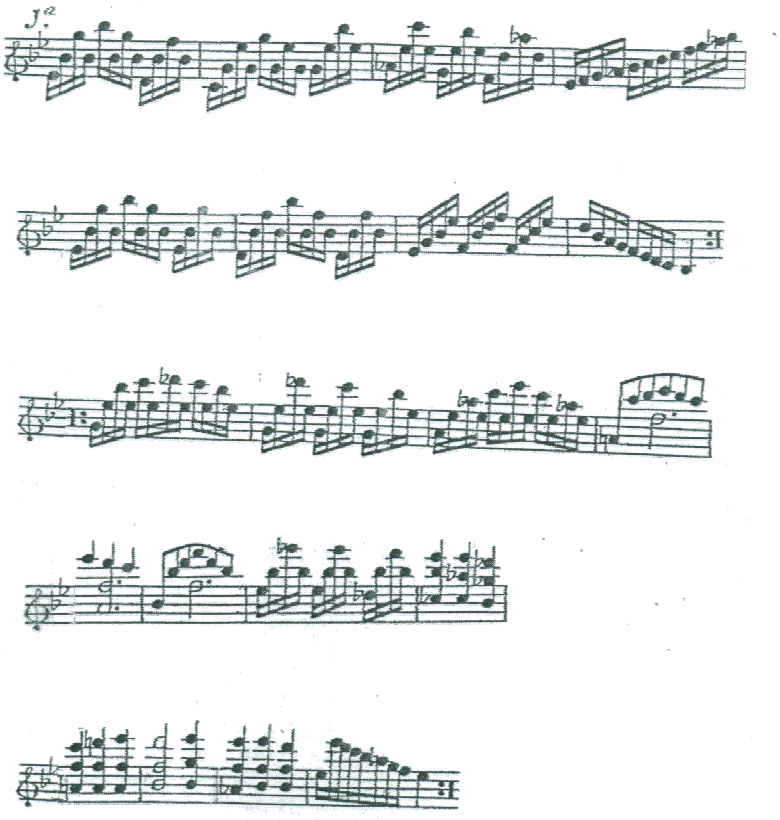
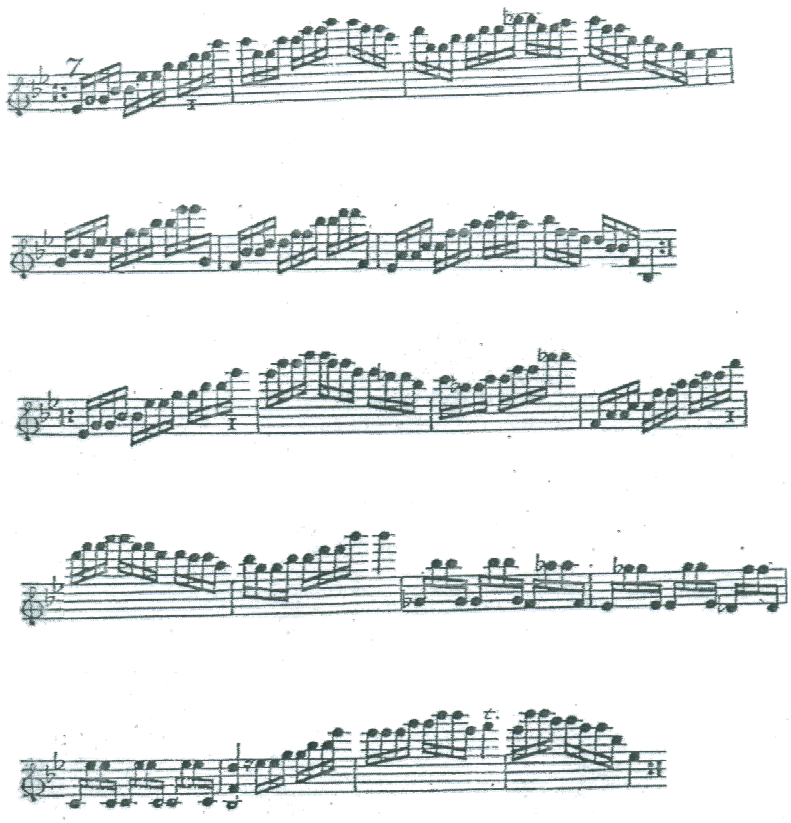
40 Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 2nd ed. trans. Editha Knocker, (London: Oxford University Press, 1951), 201-202.

41 Flesch, 31.

The seventh variation consists of all sixteenth note patterns, which we encountered in the first and third variations. Again, melody progresses differently. From the beginnig of the variation to measure 14, an arpeggio moves up and down, each note of which is repeated. In measures 15 through 17, there is another melodic figure. The first note and the last note in each group of four sixteenth notes are the same pitch, and the second and third notes in each group of four are also the same pitch. The whole sequence descends very gradually from Bb to D. The octave leaps in each group of four require large string crossings on the part of the player. (Example III: 16)

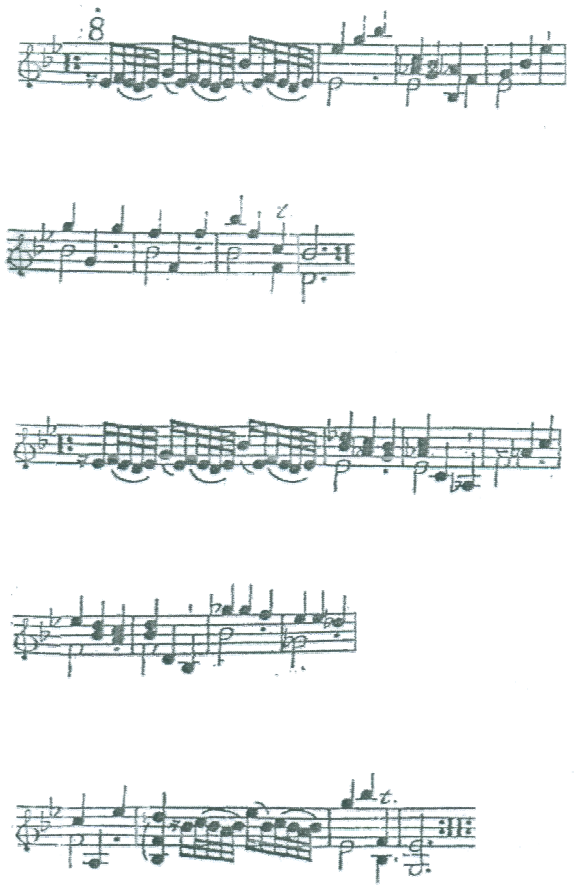
Example III: 16　the first variation and the seventh variation





In the eighth variation, a pattern of 2 sixteenth notes followed by 4 thirty-second notes repeats every beat. As with the *Arp* in the first variation, the same spare notation is used, and the performer must complete the sequence in the performance itself. (Example III: 17)

Example III: 17　the eighth variation



Because of the small rhythmic value of the notes in this variations, the tempo seems very fast. This feeling of the faster tempo ends the piece brillianty, leaving the audience in high spirits.

Locatelli was like Corelli, both composer and violin player, and one of Corelli's pupils. Locatelli's Op. 6 is made up of 12 sonatas, each of which has a variation as the last movement (except No. 12). In Op.8, only No. 6 has the variation as the last movement. Most variation pieces, including our example by Locatelli, repeat the exact

same bass line and are varied only in the soprano voice. The bass line of Locatelli's piece is given only once, and the continuo player will improvise a different rendering of this bass line every variation. Locatelli uses some expressive markings, by directing ornamentation such as trilling or indicating of arpeggios and dynamic markings.

As mentioned above, Locatelli is regarded as an 18th-century Paganini. As such, his violin works require many violin techniques of the player, especially left hand techniques. Since the variation changes the short theme several times, various techniques are featured throughout the variation piece. Comparing this with Corelli's La Folia, there is a great deal of development of left hand technique. Our examples, No. 1 and No.6 of Op. 6 and Op. 8, No.6, have many violin technique challenges for the violinist. For example, in Op.6 No.1 and No.6, and Op. 8 No. 6, there are indications to play an octave higher. Because of these indications, the highest note in Op. 6 No.6 is A6 in seventh position; in Op. 8, C7 is played in ninth position. Also, in this case, the violinist plays no lower than 3rd position, which means the player must play in the more difficult left-hand positions. As previously stated, in our example, there is the 'Locatelli's skip'; this is the leap from first position to fifth or sixth position. Op. 8 has more technical challenges than those of Op. 6. It is not unusual, in general, to shift up to a high position in the E string,; it often happens in Op. 6. However, in Op. 8 the the left hand shifts to at least sixth position on the D string. In the case of right hand technique, there are bigger string crossings and longer slurred staccatos in Op. 8 than in Op. 6.

In Locatelli's pieces, the last variations end in a feeling of fast-tempo. The more the note value is divided, the faster the tempo seems. The faster-feeling tempo creates tension for the audience. As previously stated, since the last variation of Op. 6 and of Op.

8 consist of all sixteenth and thirty-second notes, the audience hears the endings as very fast and brilliant.

Compared to La Folia, in La Folia there is long-range shape that is ups and downs as a whole piece depending on tempo marking. Also, the last variation has 4 additional measures that help both performers and listener anticipate the ending. However, there is no change of rhythmic value. In Locatelli's variations, on the other hand, it is customary to find shorter rhytmic values and a relentless drive to the finish in the last variation. Also, in Locatelli's variation, there is no tempo change, and the performer should follow the rhythmic pattern of each variation to make excitement within the same tempo. Since in this case only the upper part is varied, the shorter rhythmic value provide a good resource for building up the excitement to the ending of the variation. As a matter of course, the tempo should not speed up, and only the mood of the last variation must be reflected, moving forward to a brilliant ending. In Locatelli's piece, the note values on the page guide the performer to expressive decisions and tempo choices.

Chapter IV

Giuseppe Tartini (1692-1770) was one of the great composers, violinists, and theorists of the eighteenth century,[42]and a contemporary of Pietro Antonio Locatelli. He was also a great violin teacher, as stated in Linda Kline Lamar's dissertation:

> Tartini was renowned in each aspect of his career, but his role as a teacher is the most intriguing because we know the least about it. The "school of the nations" was a violin school that he began in 1727-28; it was labeled as such because it sttracted talented violinists from all over Europe and abroad. Tartini taught violin for the majority of his life, and accounts from his pupils indicate that he was a devoted teacher and mentor. [43]

He was also one of Corelli's pupils. Tartini's bowing variation composition *L'Arte dell' Arco o siano cinquanta variszioni oer violino, e sempre collo stesso basso sopra alla piu bella Gavotte del Corelli* (1758) takes its theme from the Gavotte movement of Corelli's Op.5 No.10 sonata.[44] Tartini's sonatas differ from Corelli's in that they have a three-movement form, with some exceptions, in a slow-fast-slow structure; Corelli's sonatas were four movements. Tartini's three-movement form, with alternating slow and fast tempos, influenced other composers, for instance, Locatelli and Boccherini.[45] He, like Corelli and Locatelli, composed mainly instrumental works, especially for violin. Op.1 (1734) is twelve sonatas and one Pastoral for solo violin and basso continuo. Op. 2 (1743)

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42 William S. Newman, *The Sonata in the Baroque Era*, 4th ed. (New York and London: W.W. Norton & Company, Inc., 1983), 189.

43 Linda Kline Lamar, "A Critical Edition of Giuseppe Tartini's *The Art of Bowing* with Commentary," (D.M.A. diss., University of Memphis. 2002), 17.

44 Newman, 190.

45 Lev Ginsburg, *Tartini: His Life and Times*, ed. Dr. Herbert R. Axelrod, trans. I. Levin, (Neptune City, New Jersey: Paganiniana Publication, INC.1981), 103.

is six violin sonatas; Op. 3 (1745) is twelve violin sonatas published in 1747. Op. 4 (1747), Op. 5 (1747), Op. 6 (1748), and Op. 7 (1748) are all for solo violin and basso continuo.[46] Among these sonatas, Op. 4, Nos. 3 and 6; Op. 5, Nos. 3 and 6; and Op. 6, Nos. 3 and 5 contain a variation as the last movement.

Op. 1 No. 12

Tartini's own solo sonatas Op.1 (1734) were influenced by the style and compositional character of Corelli's Op.5, as were the sonatas of Corelli's other pupils, Geminiani and Locatelli.[47] Among the Op.1 sonatas, the last movement of No. 12 is a variation. It consists of a theme and eight variations. The theme is a binary *Allegro* of two different phrases of 8 measures, each of which is repeated. The time signature is 3/4, and the theme is made up of simple quarter and eighth notes. The first two pairs of measures of every variation are identical, except in the case of the fifth and the seventh variations. In the fifth and seventh variations, there is little bit of difference in the last beat of the melodic figure of the fourth measure. (Example IV: 1)

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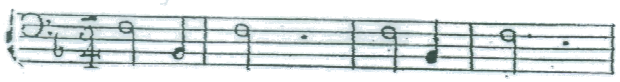
46 Pierluigi Petrobelli, "Tartini, Giuseppe: Works," *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie and J. Tyrrell, 2nd ed. (New York: Grove's Dictionaries Inc., 2001), xxv, 114.

47 Ginsburg, 103.

Example IV: 1 mm1-4 in the bass, theme, and all variations

bass



theme

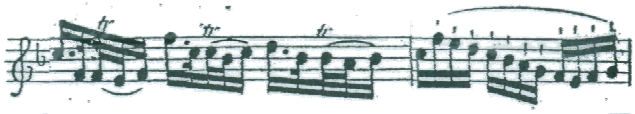
first variation

second variation

third variation

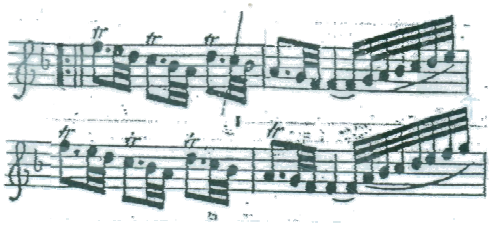
fourth variation

fifth variation

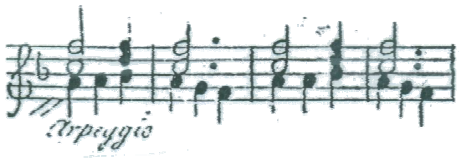


sixth variation

seventh variation



eighth variation



The first variation consists entirely of slurred triplets. In measures 2 and 4, the first note is played separately and is followed by all slurred eight notes within the triplet rhythm. Usually, a player tends to give an unattractive accent to the one separate note in order to use more bow for the rest of the slurred notes. This tends to sound uneven. In order to avoid this mistake, the performer needs to take delicate care about bow division.

In the second variation, the pattern is made up of two model measures. The first measure is made up of two eighth notes in the first beat, a dotted quarter note with grace note and trill on the second beat and the first half of the third beat, and two sixteenth notes in the rest of the third beat. The second measure is a series of broken chords in twelve sixteenth notes.

The third variation consists of simple-looking quarter and eighth notes with some double stops.

The fourth variation features many trilled notes; each phrase ends with a measure of triplets. The trills occur on sixteenth notes, and since they are very fast in the allegro tempo, the performer should play a very short trill. In the fifth variation, there are many thirty-second notes with a trill, which are smaller than those of the previous variation, as well as some slurred staccatos. (Example IV: 2)

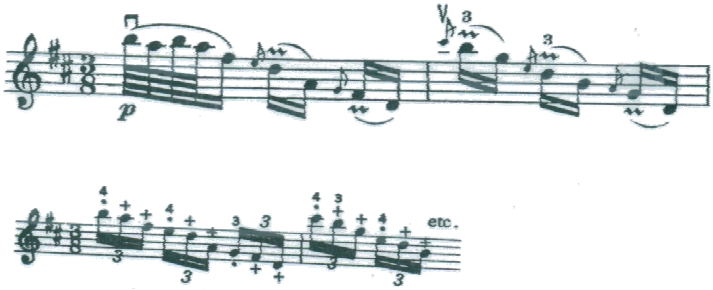
Example IV: 2　mm 1-2 of the fourth variation and m 1 of the fifth variation

mm 1-2 of the fourth variation

m 1 of the fifth variation

In Ivan Galamian's *Principles of Violin Playing and Teaching*, he suggests the following practice method for perfecting trills: (Example IV: 3)

Exampl IV: 3　Dont Op. 35 No. 6

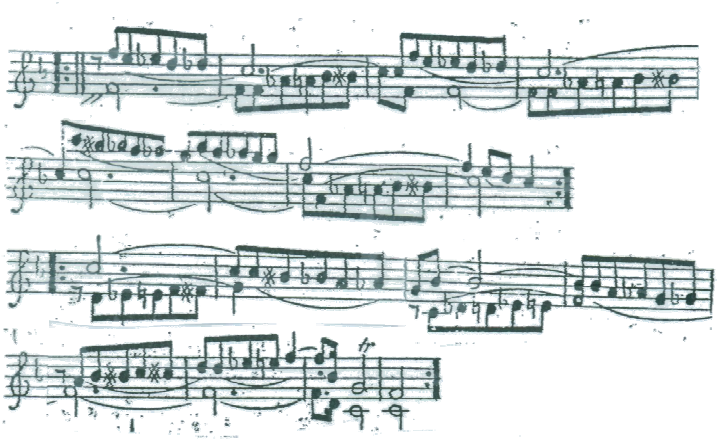


> Very often too much attention is paid to the beginning of a short trill, whereas it is the ending that reqiures special care: here a slight motion of pizzicato with the trilling finger will serve well to terminate the trill with clarity and crispness. This technique can be developed by using a study such as the Dont, Op. 35, No. 6. A few lines of it are practiced with the left hand pizzicato as

indicated in the Example.[48]

The sixth variation is all slurred double stops, with each small phrase beginning on the end of the first beat. In some measures, an extended finger is required for intervals such as the fingered octave or tenth. (Example IV: 4)

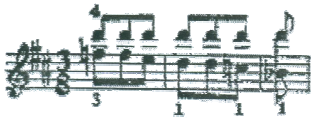
Example IV: 4　sixth variation



In David D. Boyden's "The Violin and Its Technique in the 18th Century," the author presents three ways for stretching the finger to play above the octave: (Example IV: 5)

Example IV: 5　three ways for stretching the fourth finger

IV: 5 -1



48 Ivan Gallamian, *Principles of Violin Playing and Teaching*, 2nd ed. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1985), 30.

IV: 5 -2

IV: 5 -3

In Example IV: 5-1, the fourth finger is held and the first finger is stretched down a major third beyond its usual limit. In Example IV:5-2, the fourth finger must stretch up an additional minor third. In Example IV:5-3, the unison on B1 involves the stretch of an additional whole tone by the fourth finger.[49]

The seventh variation also features trills, and some large string crossings. Since the string crossing in this variation comes right after the thirty-second note in a fast tempo, the performer should move the elbow up or down very quickly. In measures 5-7, since there is no indication about bowing, it is up to the player to choose a comfortable bowing for those string crossing. If the performer follows the bowing as written, the violinist feels uncomfortable using the bow since, with an odd number of notes in this segment of the sequence, the pattern alternates every time. It is more comfortable to play down bow on the note on the lower string, and the player can use a slur on the two thirty-second notes, in order to maintain an even number of bow strokes for every part of the sequence. (Example IV: 6)

Example IV:6 mm 5-7 of the seventh variation

Original

49 David D Boyden, "The Violin and Its Technique in the 18th century," *The musical Quarterly* 36/1 (Jan., 1950): 9-38.

with author's suggested bowing

In the eighth variation, there is an indication Arpeggio. From the beginning to the end, all notes are played arpeggio. There are three notes in each beat. The player needs to decide how to play the arpeggio, whether to play three-note arpeggios with triplets or to play six-note arpeggios with sixteenth triplets. Since this variation is the last one in this piece, I would suggest playing arpeggio with sixteenth triplets. As with other variation pieces, because of the small rhythmic value of the notes, the tempo seems very fast. This feeling of the faster tempo ends the piece brillianty, leaving the audience in high sprits. There is a stretched finger as there was in the sixth variation on the third beat of measures 1 and 3. (Exampl IV: 7)

Example IV: 7 m 1 of the eighth variation

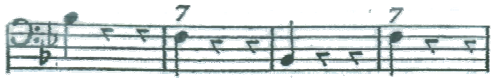
Op. 5 No. 6

As previously stated, Tartini's Op. 5 contains six sonatas and No. 3 and No. 6 have a variation as the last movement. Op. 5 No. 6 contains a theme and four variations with a time signature 3/4. The most outstanding characteristic is its many trills and the small rhythmic value of the notes. The rhythmic sequence of measures 5 to 8, which are

two pairs of repeated measures that heavily rely on trills, occur in every variations. In the bass, the alternation of pitches is Bb-F-Bb(octave lower)-F. This pattern also appears in every variation, including the theme. (Example IV: 8)

Example IV: 8　mm 5-8 in bass, theme and every variation

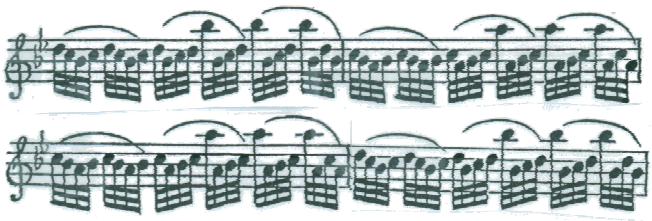
bass



theme

first avriation

second variation



third variation

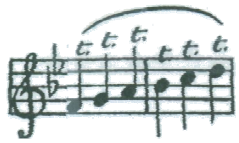
fourth variation

The theme is made up of a twelve-measure section and a sixteen-measure section; a

repeat sign divides the 2 sections. In measures 17-18, quarter note trills start on F4, and by way of ascending seconds through two measures, end on D5. In measures 25-26, the pitches go down from B ♭ 5 to D5 by way of descending seconds through two measures. (Example IV: 9)

Example IV: 9　mm 17-18 and 25-26 of the theme

mm 17&18

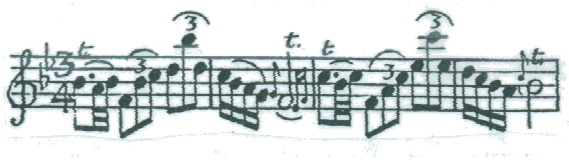


mm 25& 26

These melodic figure ocurrs in every variation.

The first variation is a mix of rhythmic patterns; Tartini divides the beat in several ways, all of which appear in a single variation. Dividing by dotted eighth note and two thirty-second notes; eighth note and two sixteenth notes; three sixteenth notes and two thirty-second notes; four sixteenths; dotted eighth, sixteenth, and eighth, all within one triplet; and triplet eighth. In the first measure, the first beat is made up of dotted eighth note with trill and two thirty-second notes. The second and third beats are triplets. The second measure is made up of four sixteenth and one half note with trill. Measure 3 is the same as measure 1, and measure 4 is almost same as measure 2. (Example IV: 10)

Example IV: 10 mm 1-4 of the first variation



From measure 5 to 8, the same rhythmic pattern repeats: dotted eighth, sixteenth, and eighth, all within one triplet. The first four measures after the repeat have the same pattern as the beginning four measures. In measures 17 and 18, an eighth is followed by a trilled eighth with grace notes. The melody progress by ascending seconds, as indicated earlier. Each beat of the descending second scale in measures 25-26 takes the form of one eighth and two sixteenths. Measures 23 to 26 need very special care, because of the rhythm. (Example IV: 11)

Example IV: 11 mm 23-26 of the first variation

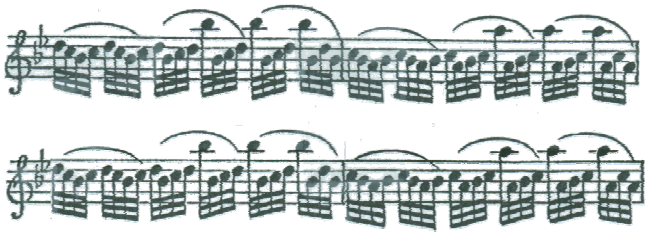
There are triplets in measures 23 and 24, but then, immediately following in measures 25-26, there is one eighth and two sixteenth notes. Usually the mistake that the performer easily makes is to play the triplet as one eighth and two sixteenths or as two sixteenths and one eighth. In *A Treatise on the Fundamental Principles of Violin Playing*, Leopold Mozart states:

> ATRIOLE, or so-called triplet, is a figure of three notes of the same value,

> which three notes, according to the time-measure in which they stand, must be regarded as only two notes and must be so divided among themselves that all three take up no more time than is needed for the playing of two of the same value. . . . Charming as these triplets are when played well, they are equally insipid when not executed in the right and proper manner. Many fail in this, even those who pride themselves not a little on their musical knowledge and in spite of this are yet unable to play six or eight triplets in their relative equality, but play either the first or last two notes quicker, and instead of dividing such notes evenly, play them in quite a different style,. . . These notes are especially marked with the numeral (3) to distinguish them more easily from others and to give them the necessary characteristic, and no other interpretation[50]

In the second variation, the rhythm of the pair of the first measure is repeated in the second pair. The variation begins with a pattern of one sixteenth followed by two thirty-second notes. This pattern continues for four measures, except for the last beats of the second and fourth measures, which is a trilled quarter. The next four measures are made up of all slurred thirty-second notes. The melodic progression is exactly the same for each pair of measures. If the violinist plays short note values under a slur in a fast passage, the performer needs to play out every single note, and not give any note short shrift. In order to play out every note, the performer moves fingers like approaching a left-hand pizzicato in giving clarity to each note. (Example IV: 12)

Example IV: 12　mm 5-8 of the second variation

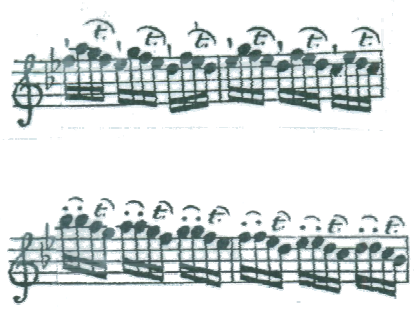


In measures 22-23 and measures 25-26, there is a trill that occurs in the same place in

50 Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 2nd ed. trans. Editha Knocker, (London: Oxford University Press, 1951), 103.

each measure, that is, on the third sixteenth of four in every beat. (Example IV: 13)

Example IV: 13 mm 22-23 and mm 25-26 of the second variation



The pattern of the third variation is as follows: a trilled sixteenth is slurred together with three more sixteenths. The remaining two beats are slurred staccato sixteenths, all eight of which are played in one bow. In measures 17-18, we have the ascending six notes mentioned at the beginnig of the section. (Example IV: 14)

Example IV: 14 mm 17-18 of the third variation

Each beat of this ascent begins with a sixteenth that quickly leaps up one octave to another sixteenth. This is then followed by an eighth on the same pitch. The player is required to play the trill with third and fourth finger, because the lower note is being played with the first finger. In measures 25-28, there is very long slurred staccato through four measures. (Example IV: 15)

Example IV:15 mm 25-28 of the third variation

In Ivan Galamian's *Principles of Violin Playing and Teaching*, he writes about staccato (solid staccato):

> This bowing, most often used as the "solid staccato" . . . is a succession of short, clearly separated, and constant-articulated strokes on one bow, performed while the hair of the bow remains in permanent contact with the string. It is practiced most of the time as a series of small, successive martele strokes that follow one another in the same direction of the bow, either up or down. . . There are two principal difficulties in staccato. One is motion itself. The other is the coordination with the left hand fingers and the string changes. These two problems should be approached separately. The staccato should first be practiced on one single note in order to get the movement under control in its action, rhythm, and speed. It is best to work it in small sections of two, three, four, five, and more notes, as well as in some rhythmical patterns. When the movement begins to work, the left hand finger-changes are introduced, and finally changes of strings in all kinds of scale and arpeggio patterns are added.[51]

The fourth variation is made up of most sixteenth notes and some quarter notes with chords. Most sixteenth note patterns are a progression of broken chords. As we have seen before, measures 5-8 are two pairs of measures of the same melodic and rhythmic figures. In measures 17-18, there is the familiar ascending second scale from F4 to D5. (Example IV: 16)

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51 Gallamian, 79-80.

Example IV: 16　mm 17-18 of the fourth variation

The first three notes are ascending seconds from the starting note; the last sixteenth note is an octave higher than the starting note. This melodic progression occurs through two measures. This octave interval is the basic frame for the first and fourth finger in violin left-hand technique. Ivan Galamian says:

> The octave frame should be retained in each position, with the fingers reaching their assigned spots (be it by normal placement or by extensions) without abandoning the feel for this frame. This means, also, that the hand has to remain quiet and undisturbed within one position while the fingers, functioning solely from the knuckles, reach to whatever place is required, either within or outside of the frame. The basic shape of the hand within the frame should stay the same as far up the fingerboard as possible, which is up to about the sixth or seventh position.[52]

On the contrary, in measure 25-26, there is a desceding second scale in sixteenth notes, with a trill on the first sixteenth.

Tartini was a composer and violinist like both Corelli and Locatelli. He was one of Corelli's pupils, as was Locatelli. For this reason, there are many violin techniques similar to Corelli's in his violin piece. Like Locatelli, Tartini's variation occurs as the last movement of his violin sonatas. However, Tartini's sonata for solo violin and basso continuo do not always contain variations, as do Locatelli's Op.6 sonatas. Tartini's variations, like examples of Locatelli's variations, repeat the exact same bass line and

52 Ibid, 20.

only the soprano voice is varied. Unlike Corelli's La Folia, all variations of Locatelli and Tartini have the structure in which the bass line is given only once, and the continuo player improvises a different rendering of this bass line in every variation. Usually, Tartini's variation is made up of rhythmic variation. Of course, in Locatelli's piece, there is also rhythmic change; however, the rhythmic change of Tartini's variation has more variety. The score of Tartini's piece is easily distinguishable, because of the great rhythmic difference in each variation, from Locatelli's. This is very similar to Corelli's La Folia. As a matter of course, each variation has its characteristic rhythmic pattern, though this pattern may change only a little from one variation to the next. Also, in Tartini's variations, there are many technical challenges. Compared to Locatelli's variations, it looks a little less difficult in left hand technique, for example, with regard to shifting, than that of Locatelli's. However, there are many trills with a variety of rhythmic patterns in Tartini's variations, and the piece also makes use of extended finger technique for intervals such as the fingered octave or tenth, just as in Locatelli's variations. In Op.1, No.12, the last variation is made up of all arpeggios, and the last variation of Op.5, No.6 consists of all sixteenth notes. In the case of Op.1, No.12, the performer plays an argeggio with short note values so that the audience feels a very brilliant ending. With regard to bowing, there are longer slurred staccatos in Tartini's variation than in that of Locatelli's.

In Tartinii's variations, there is no tempo change, and the performer should follow the rhythmic pattern of each variation to create excitement within the same tempo. In Tartinii's piece, the note values on the page guide the performer to expressive decisions and tempo choices, like Locatelli's pieces. The faster feeling tempo creates strain for the

listener. This method of creating tension does not require an increase in tempo.

Conclusion

The genre of the variation has been developed greatly since it was born in the sixteenth century. Because a variation's theme is not typically long, and because it is repeated in different guises many times, it is most important for the composer to create as rich as possible a work by fully exploiting a passage's potential for rhythmic and melodic variation, as well as the capabilities of the instrument for which it is written. The variation process and form became important in European music generally, and especially in the violin repertory of the seventeenth century with the greatly improved quality of violin making at that time. The Italian representative composers of that era were Arcangello Corelli and many of his pupils, Pietro Antonio Locatelli, Giuseppe Tartini, Francesco Geminiani (1687-1762), and Francesco Gasparini (1661-1727).

The pieces discussed here—Corelli's La Folia, and Locatelli's and Tartini's variation pieces—are distinguished, first and foremost, by the interaction between the violin and bass lines. As stated earlier, in La Folia, Corelli put the variation in the bass line as well as in the melody. Recall that Locatelli and Tartini repeat the exact same bass line and vary only the soprano voice. In La Folia, the variations seem like conversations between soprano and bass lines, especially since each voice shares the same kinds of elaborations. Corelli implements this conversational technique not only between pairs of measures, but also between pairs of variations. This technique, unusual for the time, gives the listener a rich, full experience by the greater depth of its musical actively afforded by two equally important voices playing equally important material. Locatelli's and Tartini's

bass lines do not lend themselves to this kind of interaction between voices, though it is possible for the continuo player to interact more closely with the violin part by improvising a more elaborate right-hand accompaniment. However, the violin part of these pieces is more brilliant and moves much faster than the Corelli; Locatelli and Tartini explore the possibilities of what the violin can do.

Another point of comparison is the structure of the pieces, including each composer's expressive markings and treatment of timing. Locatelli's and Tartini's variations take up only a movement as the last movement of a sonata, which was the tradition of the time. However, Corelli composed La Folia as a single, whole work in and of itself. Corelli keeps the listeners interest by varying the tempo, making changes in the time signature, and altering phrase lengths from one variation to the next. Thus, La Folia engages the listener by frequent musical change and by always creating interest. As multi-movement works, Locatelli's and Tartini's pieces follow the typical early eighteenth century pattern of alternating fast and slow tempos from one movement to another. This is how the music keeps the audience's interest. In the final variation movement, then, there are not the changes that we hear in the single-movement La Folia. Phrases are the same length and one time signature is assigned to the whole movement. For color, both Locatelli and Tartini employ sparkling trills and arpeggios, which Corelli did not use. In all three cases, the music captures the listener with a fast and flashy climactic ending.

One trait all of the pieces have in common is that the construction of the variation is not harmonic, but rhythmic and melodic. Even though Corelli varies the bass line as well as the melody, there is no change of harmony. In fact, since the same harmonic

progression is repeated 24 times, including the theme, the performer needs to bring his or her own ideas to build excitement. Locatelli's and Tartini's bass lines are given only once, and so for their pieces there is no harmonic change, though again, it would be possible for a continuo player to introduce some subtle variations that do not contradict the bass line. Corelli uses the same rhythmic pattern but changes the melodic figure. Although Locatelli and Tartini do this as well, however, there is more rhythmic variety in their pieces than in La Folia. This is especially true in Tartini's case, whose rhythms are far more varied than Locatelli's.

Finally, from the viewpoint of the violinist, because the variation for both Locatelli and Tartini is in only the soprano line, the upper part must be brilliant and diverse. There is a great deal of development of violin technique in Locatelli's and Tartini's pieces, especially of left hand technique. Locatelli wrote as high as ninth position and put in leaps from first position to fifth or sixth position. Tartini's variation looks somewhat less difficult than Locatelli's, especially with regard to shifting. But he does employ many trills with a variety of rhythmic changes, and the piece makes use of extended finger technique for intervals such as the fingered octave or tenth. With regard to bowing, there are longer slurred staccatos in Tartini's variation than in that of Locatelli's. Also, string crossings are bigger in Tartini's works. On the whole, the techniques in both of these composers' music is very similar. While the left hand technique is not so challenging in La Folia, where bowing technique is concerned, it has many technical challenges for violin players, even though relative lack of difficulty for the left hand makes it seem much easier than it actually is. For this reason, the player must be capable of presenting the work as a whole, and effectively unite all the different

techniques the era, piece demands, especially bowing techniques.

Knowledge of the differences among these works is valuable to the violinist, who must consider such matters in interpreting the music. Also, being able to execute the techniques that appear. Locatelli's pieces are not well known compared with Corelli's and Tartini's; however, Locatelli's pieces are technically and musically compelling. The performer can learn a great deal from practicing his compositions, and the listener can enjoy and appreciate the brightness of his music. These variations are also very useful as study pieces as well as concert pieces. By acquiring the skills needed to play the works the violinist can easily and effectively play the pieces from the era.

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